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LEOPOLD AUER

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(Index of composers and titles of music in detail will be found on page 80)

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The Leopold Auer Graded Course of Violin Playing

Book Eight **Virtuoso Grade**

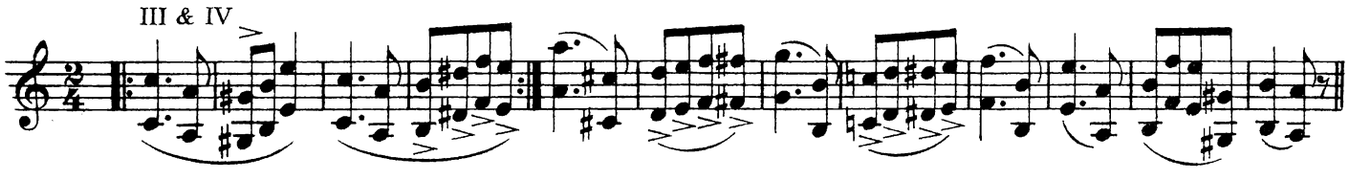
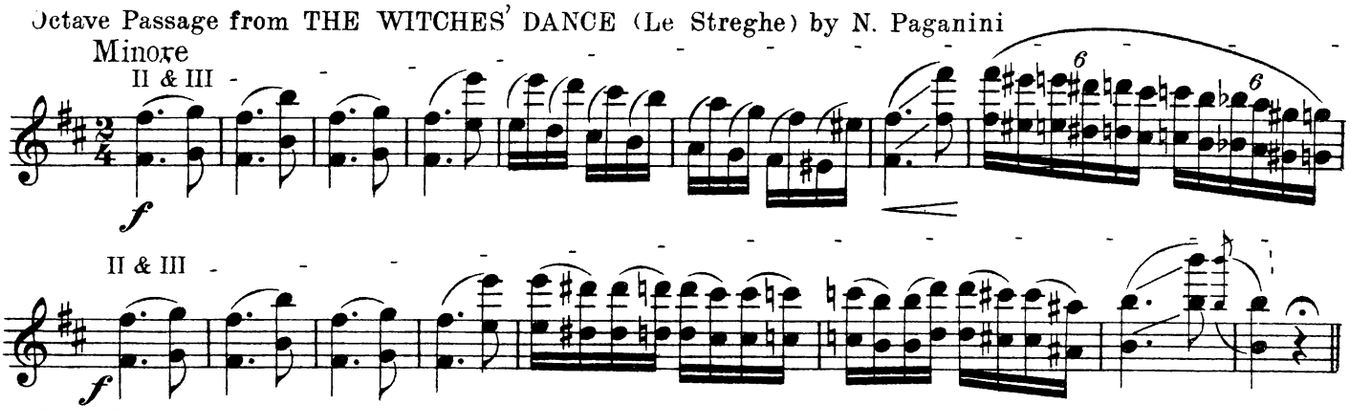
I. Octave Playing

1 SIMPLE OCTAVES

Octave playing constitutes one of the most brilliant and serviceable technical assets of the advanced soloist. The so-called *Simple Octave* (first and fourth fingers) has been in use from the very beginning of violin playing one might say, and while used more sparingly in works by the master players of the classic period, the violin compositions of practically all the great virtuosos of the past century such as Paganini, Lipinski, Laub, Spohr, Molique, Bazzini, Ernst, Vieuxtemps, Wieniawski, Sarasate, Joachim, Sauret etc., contain innumerable passages and parts in which octave playing has been utilized with astonishing and expert skill.

However, the case of *Fingered Octaves*, played with alternate employment of two pairs of fingers (first and third—second and fourth) is a different one. Their use was practically ignored by virtuosos of the older generation and to my knowledge H. W. Ernst (in his transcription of Schubert's "Erl King") and August Wilhelmj (in his own Cadenza to Paganini's D major Concerto) were probably among the first to exploit them in public. Since then "Fingered Octaves" have been taken up with increased favor, and in fact have come to be recognized as the one great contribution of modern times for advancing and developing existing technical skill to a still greater extent; another point in their favor is, that they are of inestimable value and benefit for gymnastic treatment of the fingers, impossible to obtain through any other form of practise. *)

*) See *Book Seven* of this Graded Course for exercising material in scale form: Training of the First and Fourth Fingers for Scales in Octaves, Tenths and Chromatic Progressions (pages 58 and 59), Scales in Simple and Fingered Octaves in Diatonic Progression (pages 60 to 66)

Variation 3 from CAPRICE No. 24 by N. Paganini

Octave Passage from THE WITCHES' DANCE (Le Streghe) by N. Paganini

For additional octave material from the works of Paganini see pages 46, 47 and 49.

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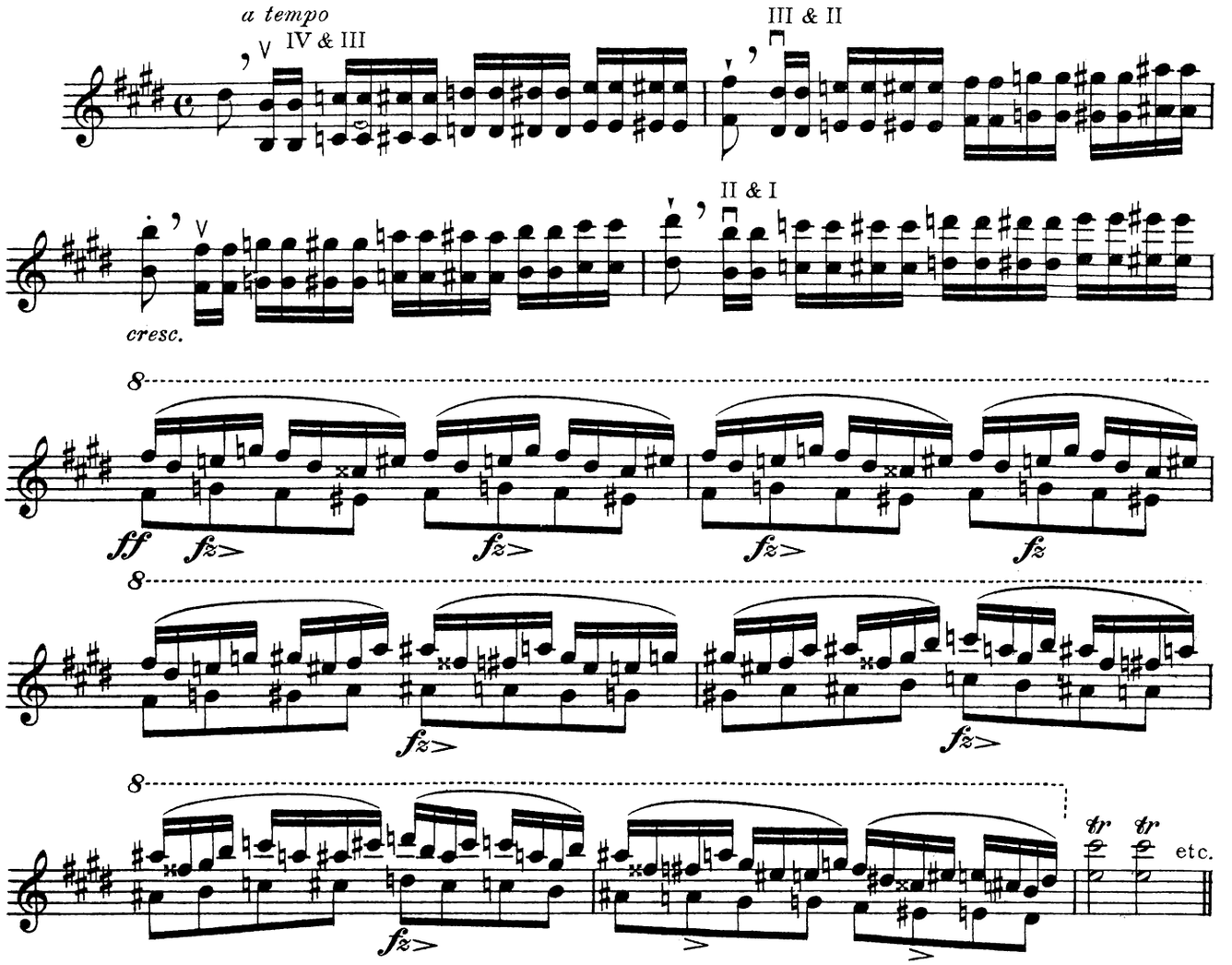
Extract from the FIRST CONCERTO *) by H. Vieuxtemps, Op. 10

Octaves in Chromatic Succession and Passing Notes



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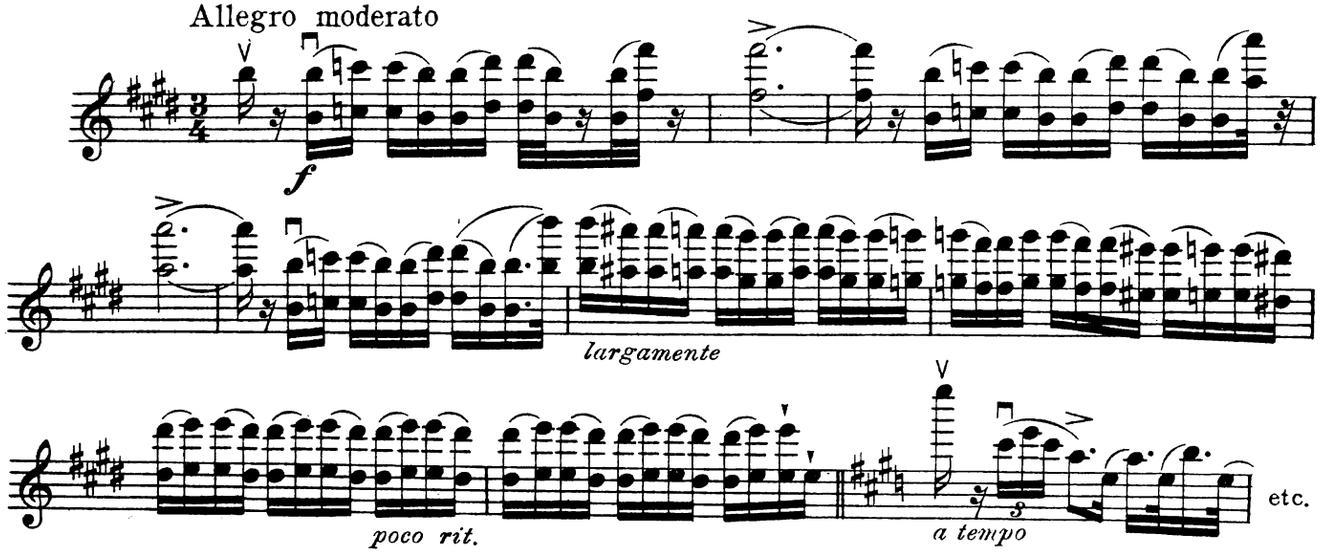
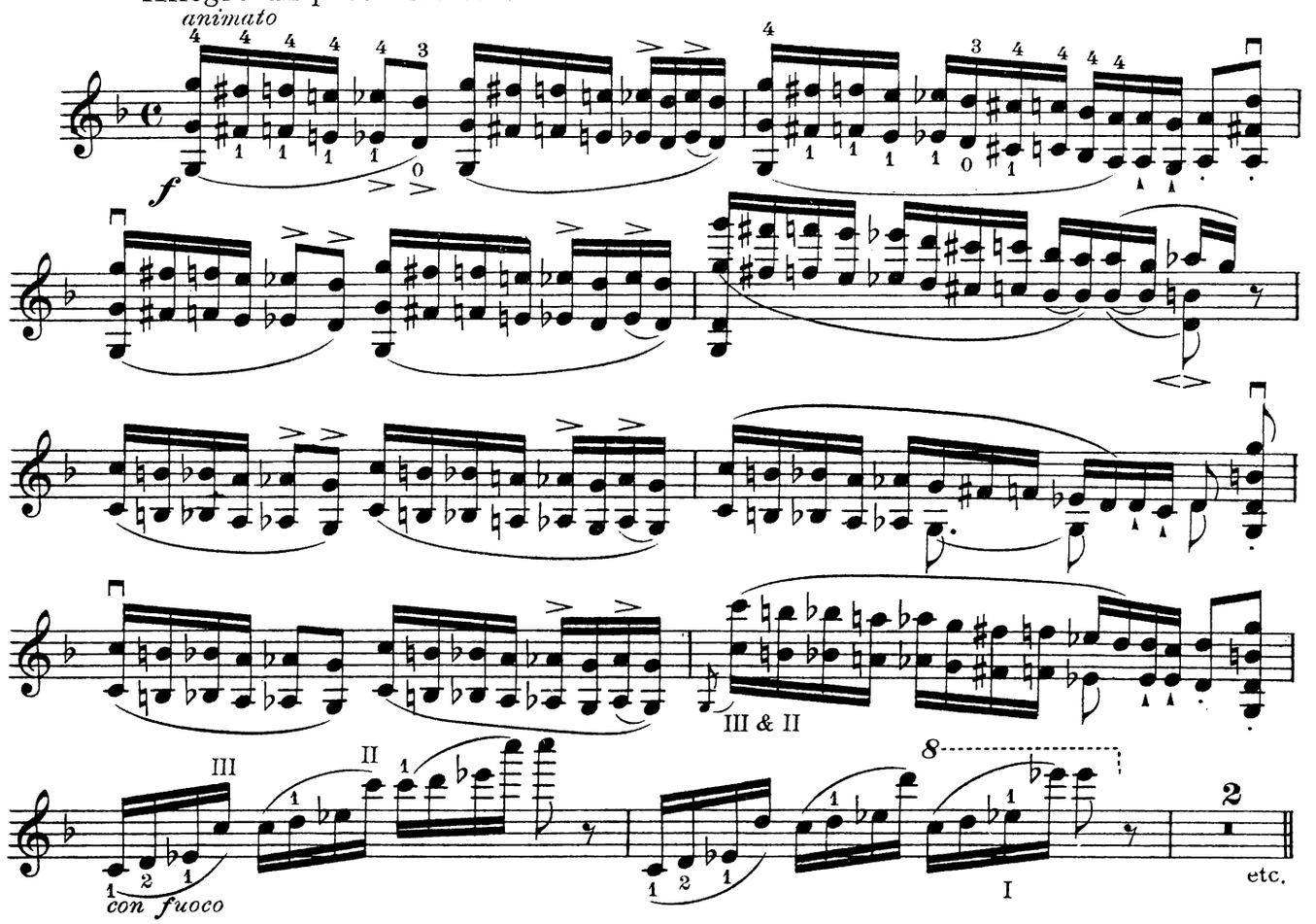
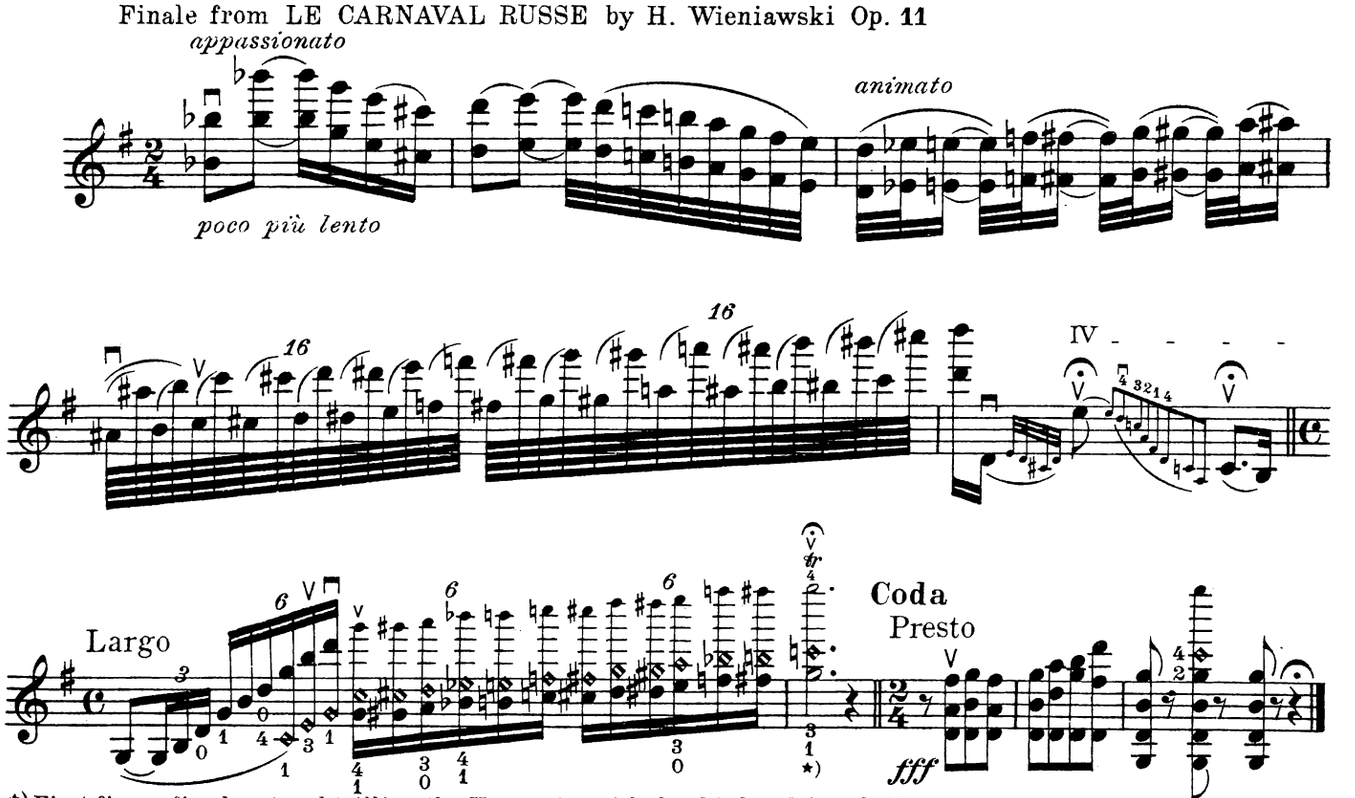
Extract from POLONAISE BRILLANTE, No. 2 by H. Wieniawski, Op. 21



Allegro un poco maestoso



Finale from LE CARNAVAL RUSSE by H. Wieniawski Op. 11

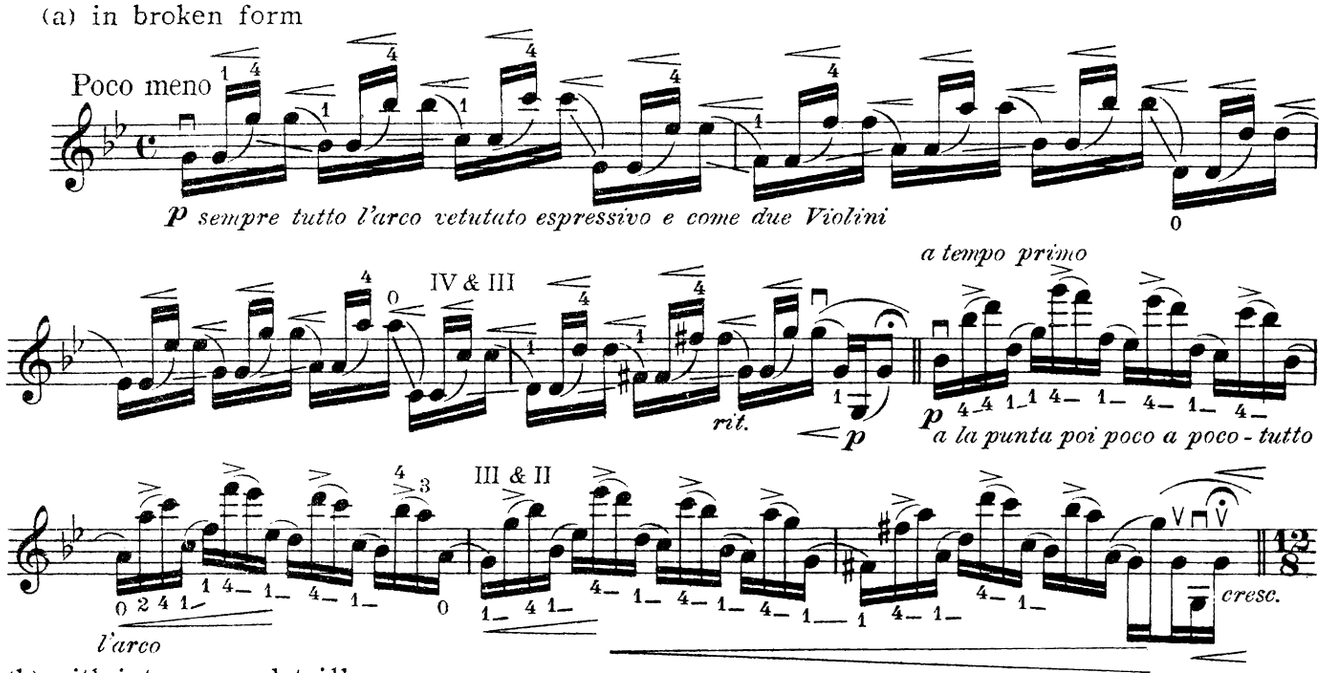


*) First finger firmly set and trilling the Harmonics with the third and fourth fingers

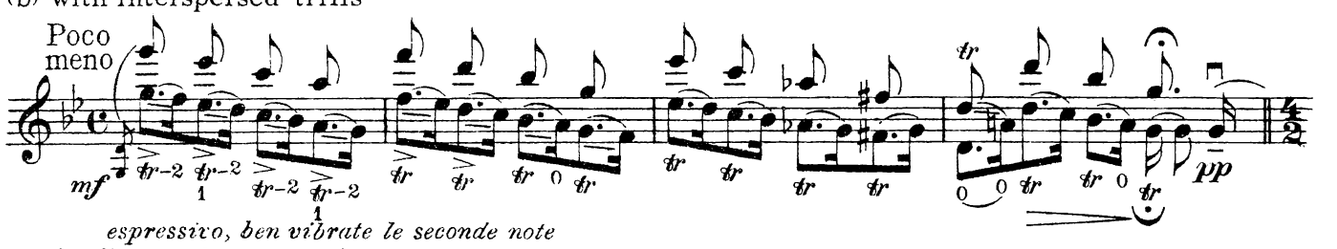
Extract from a PASSACAGLIA (after Händel) by César Thomson

In this remarkable concert solo, the great Belgian virtuoso has provided a number of technical problems which are as intricate as they are original. The solo as a whole consists of a number of variations, and some of the most interesting, as shown below, are written for octave combinations in (a) *broken form*, (b) *with interspersed trills*, (c) *in fingered progression* and (d) *skips*, two octaves apart.

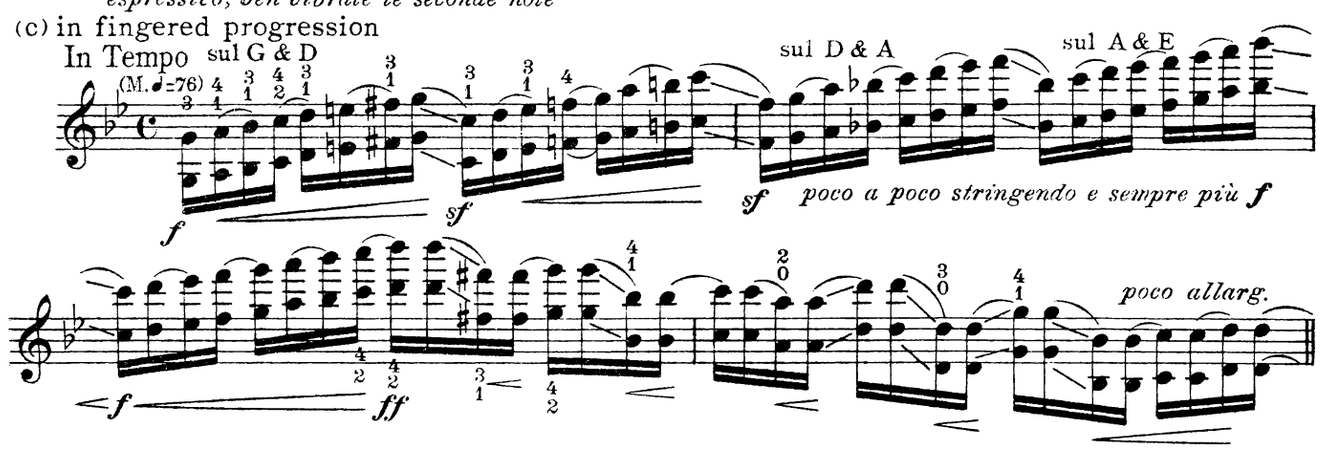
(a) in broken form



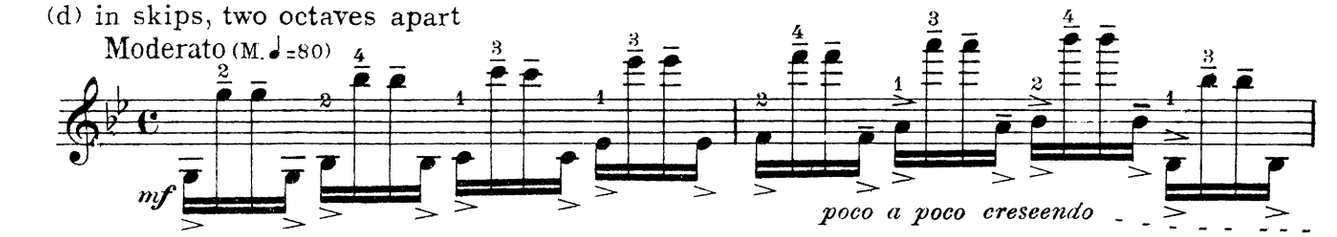
(b) with interspersed trills

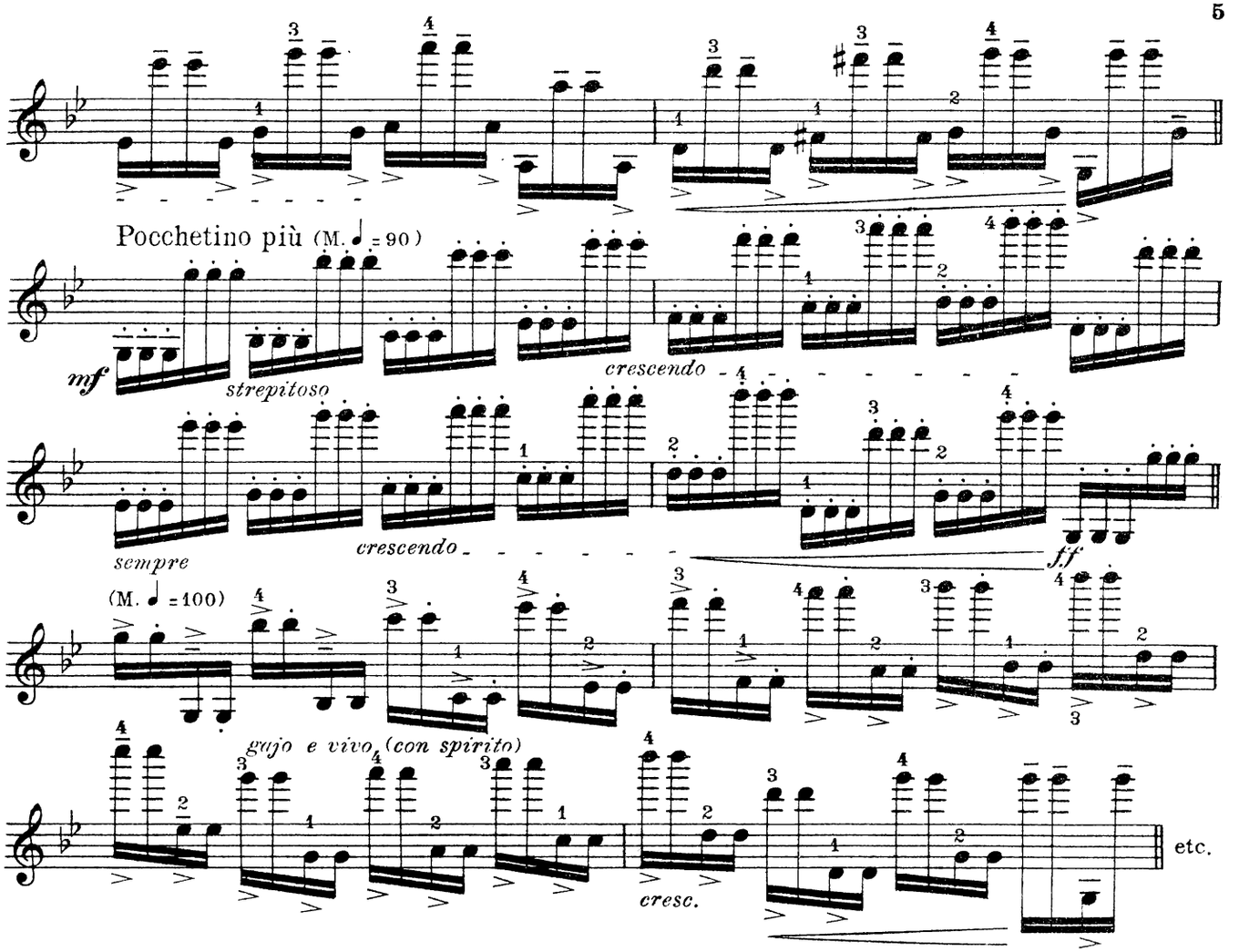


(c) in fingered progression

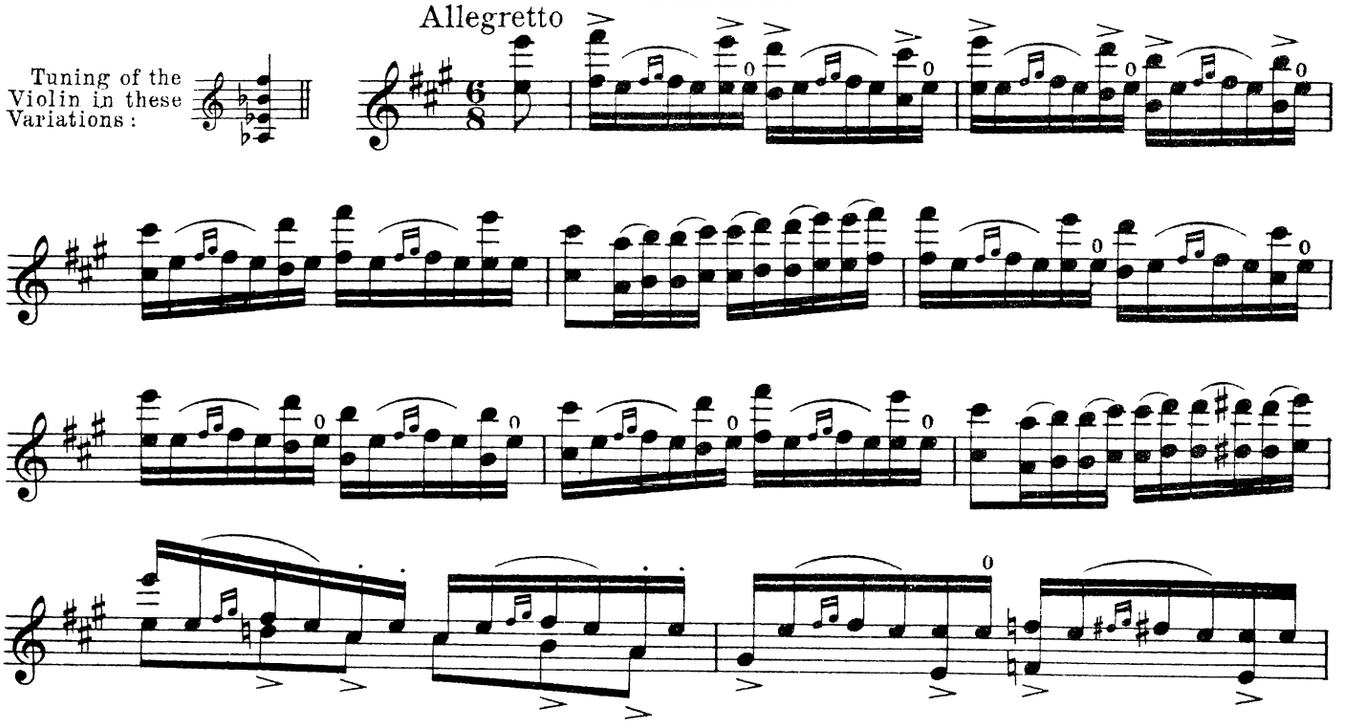
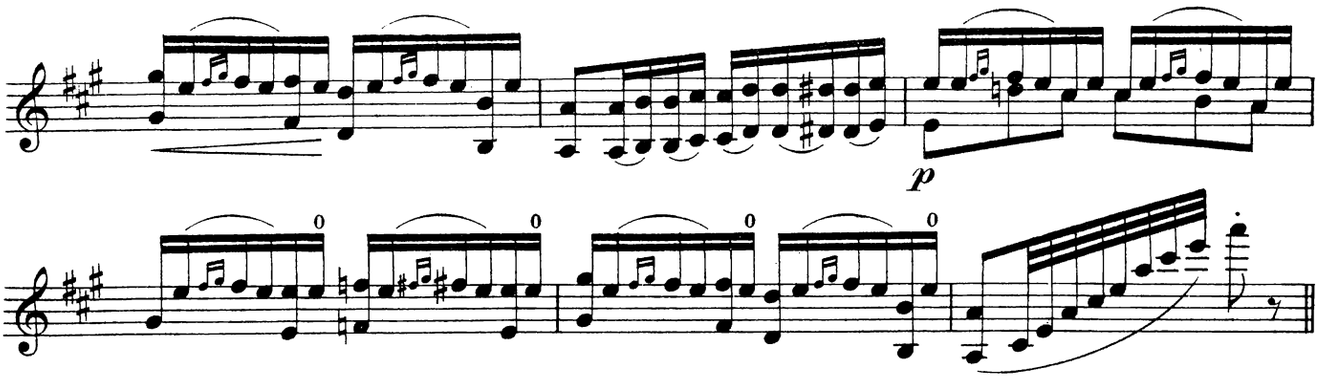


(d) in skips, two octaves apart



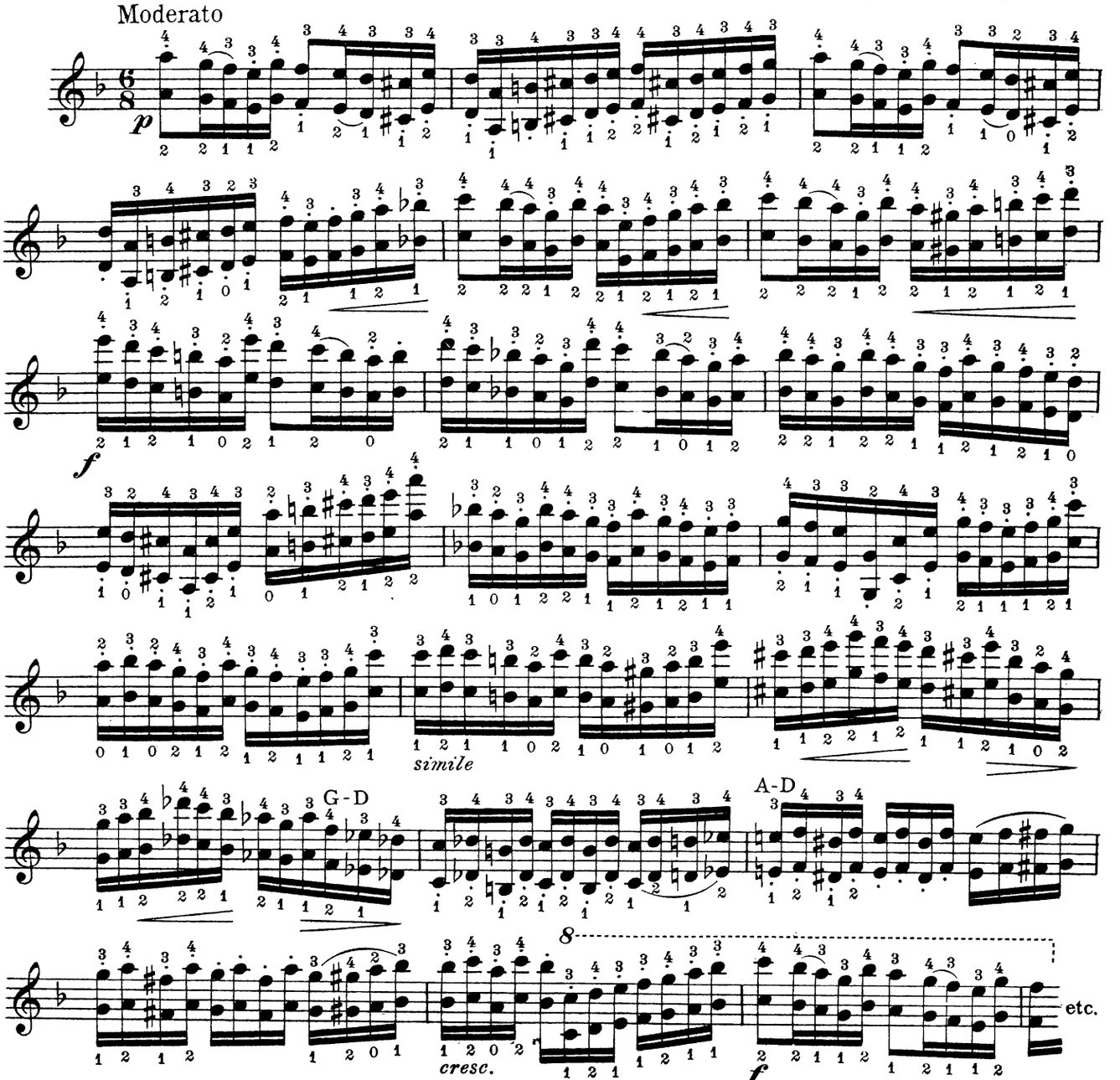


One of the Variations from LE CARNAVAL DE VENISE by H. W. Ernst, Op. 18

Octaves with interwoven sixteenth notes and embellishments



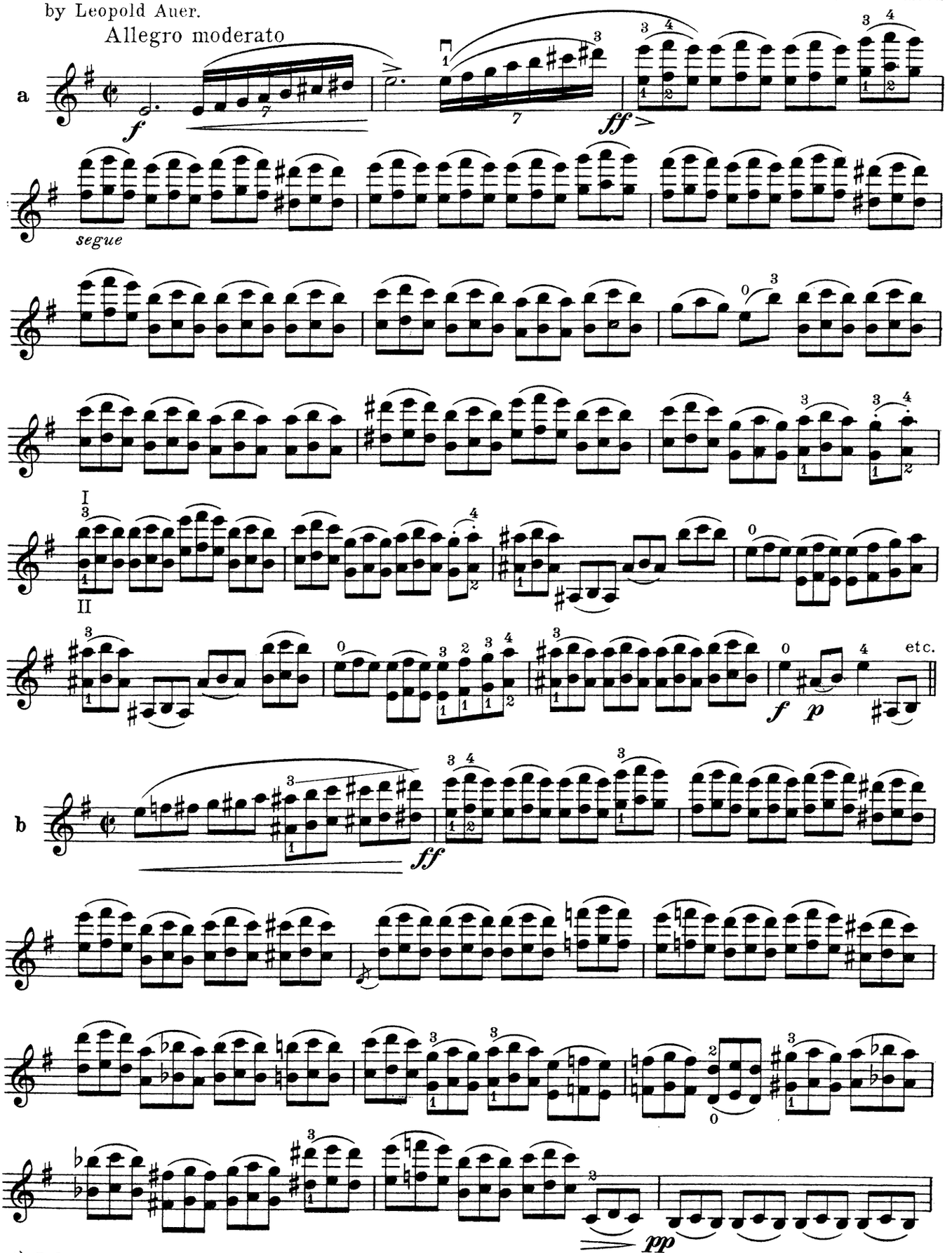
2. FINGERED OCTAVES

Extract from a CONCERT ETUDE for Fingered Octaves *) — Leopold Auer, Op. 9, No. 9



*) from *Twelve Characteristic Preludes*, in form of Melodic Studies by Leopold Auer, Op. 9 (Carl Fischer Inc. N.Y.)

Extracts from CHORUS OF DERVISHES (from the Ruins of Athens)*) L. van Beethoven. Transcribed by Leopold Auer.



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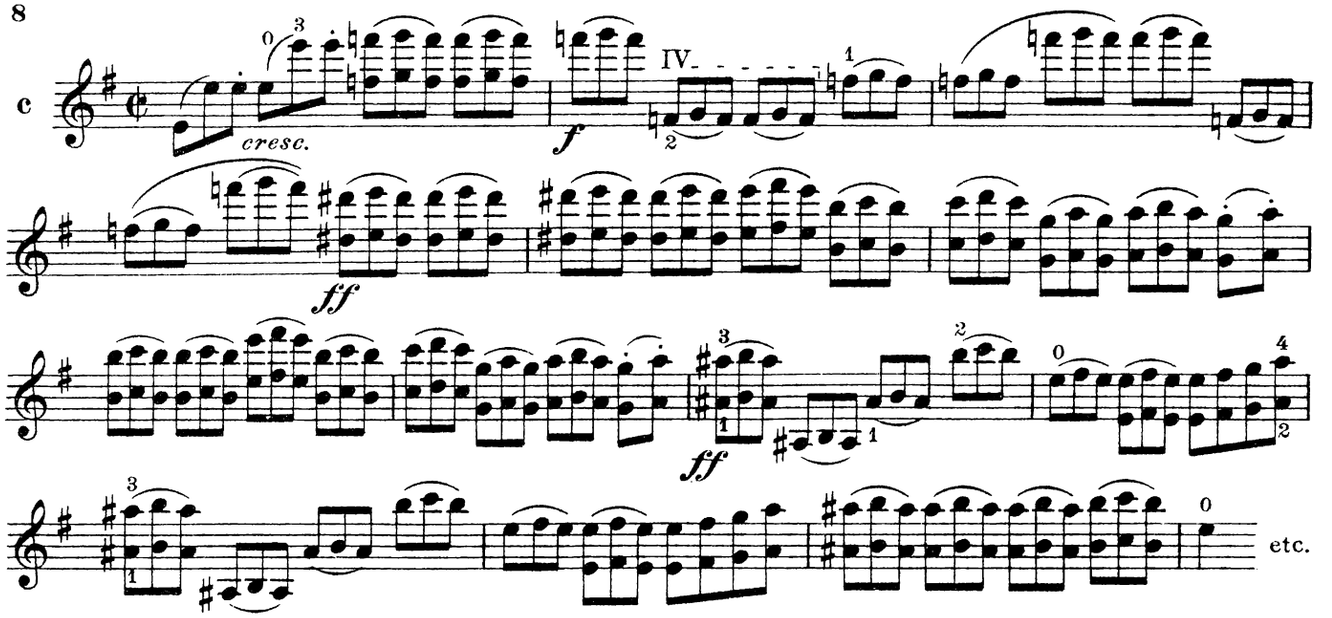
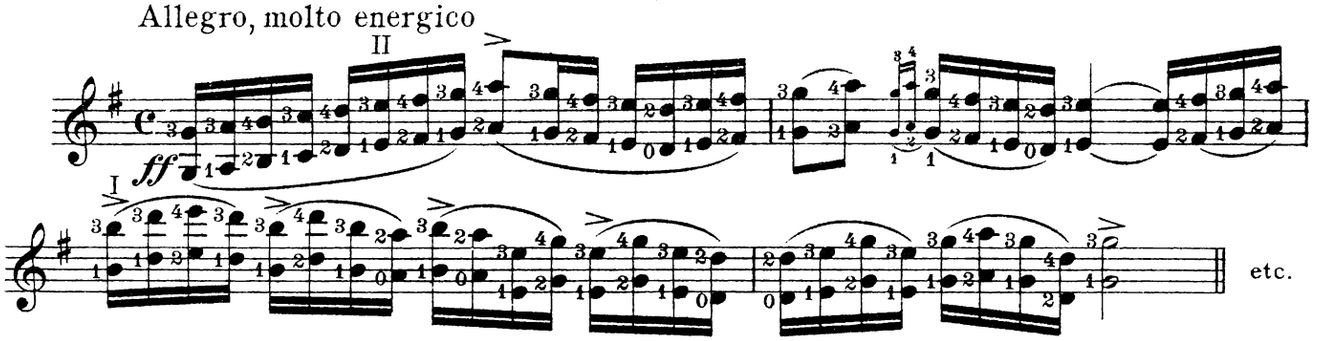
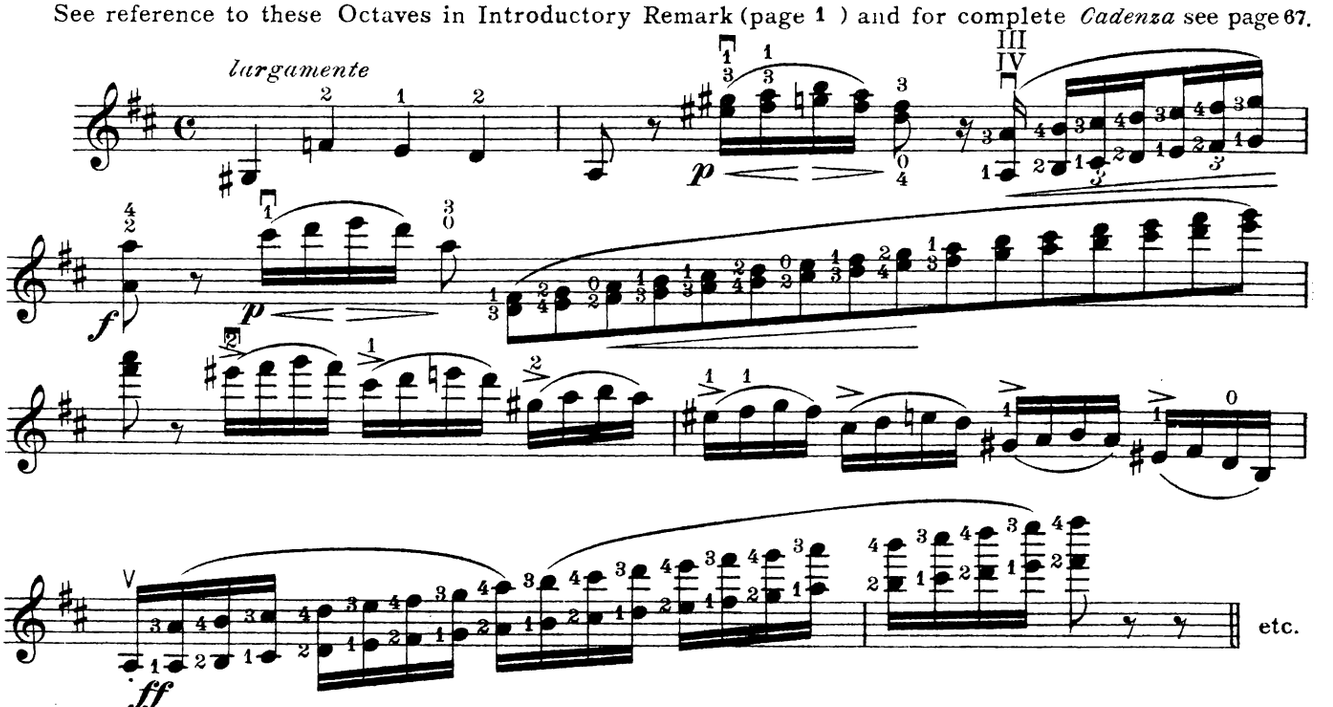

Extract from DANSE SAUVAGE (Wild Dance)*) Paul Kochanski

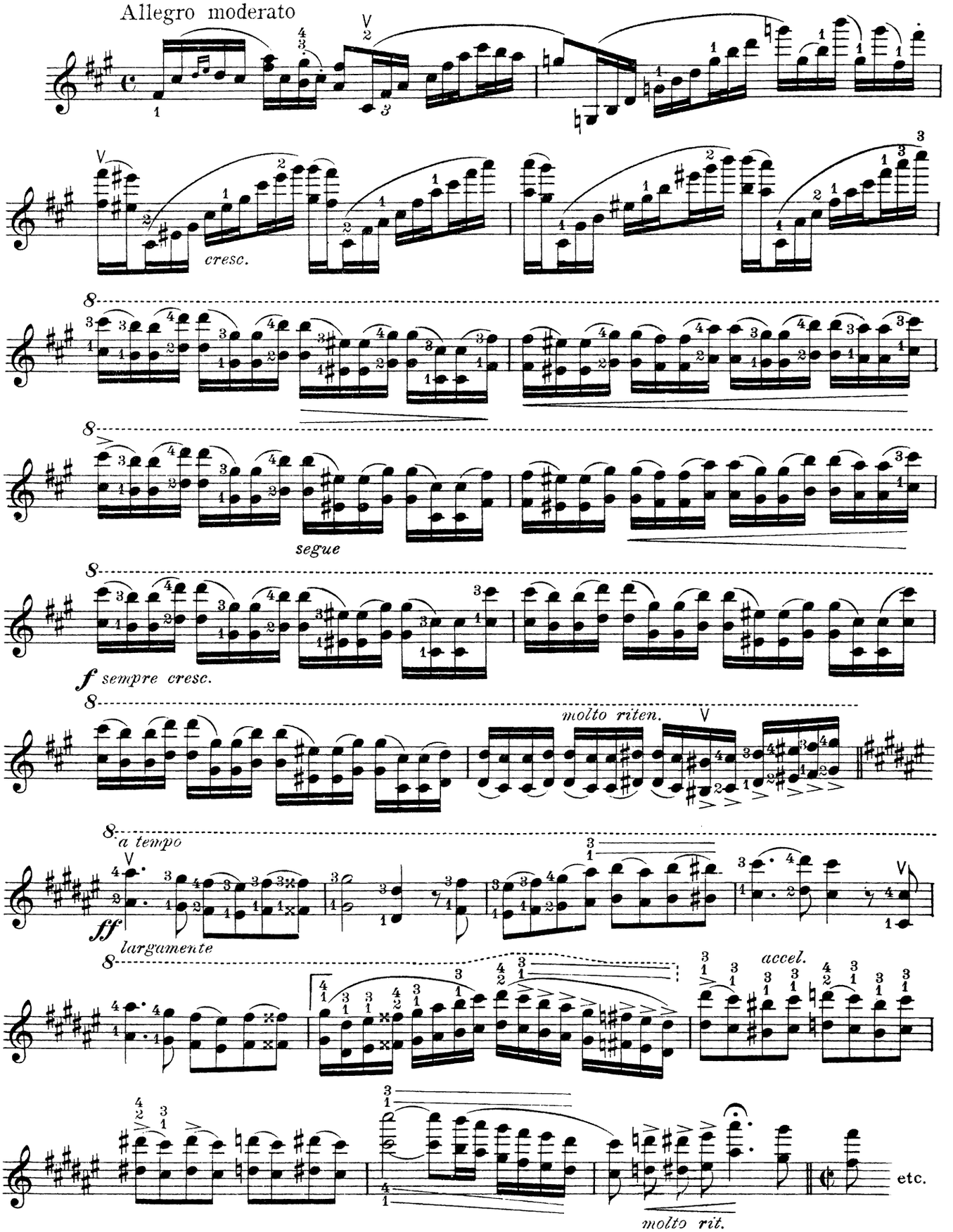


*) Published for Violin with Piano (Accompaniment by Karol Szymanowski); Carl Fischer Inc., New York

TWO FINGERED OCTAVE PASSAGES occurring in August Wilhelmj's CADENZA for his re-arranged version of Paganini's Concerto in D major.

See reference to these Octaves in Introductory Remark (page 1) and for complete *Cadenza* see page 67.

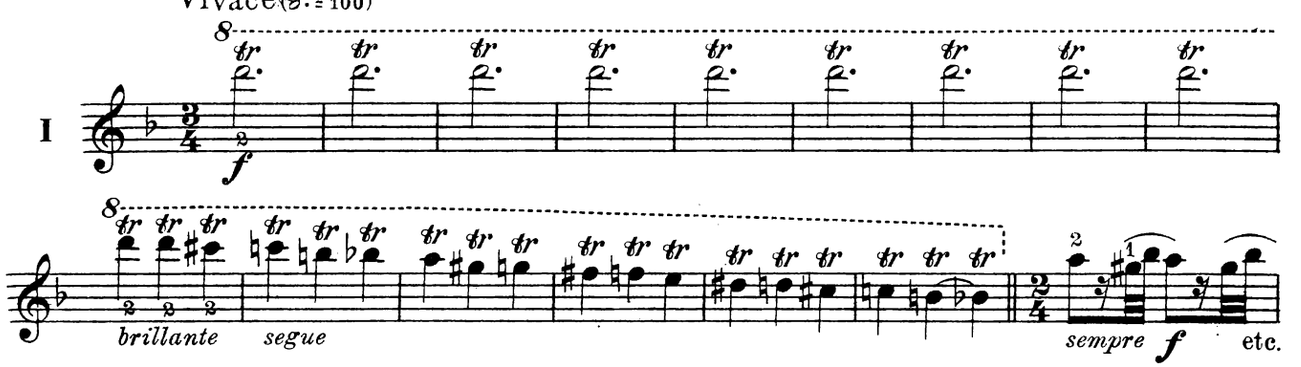


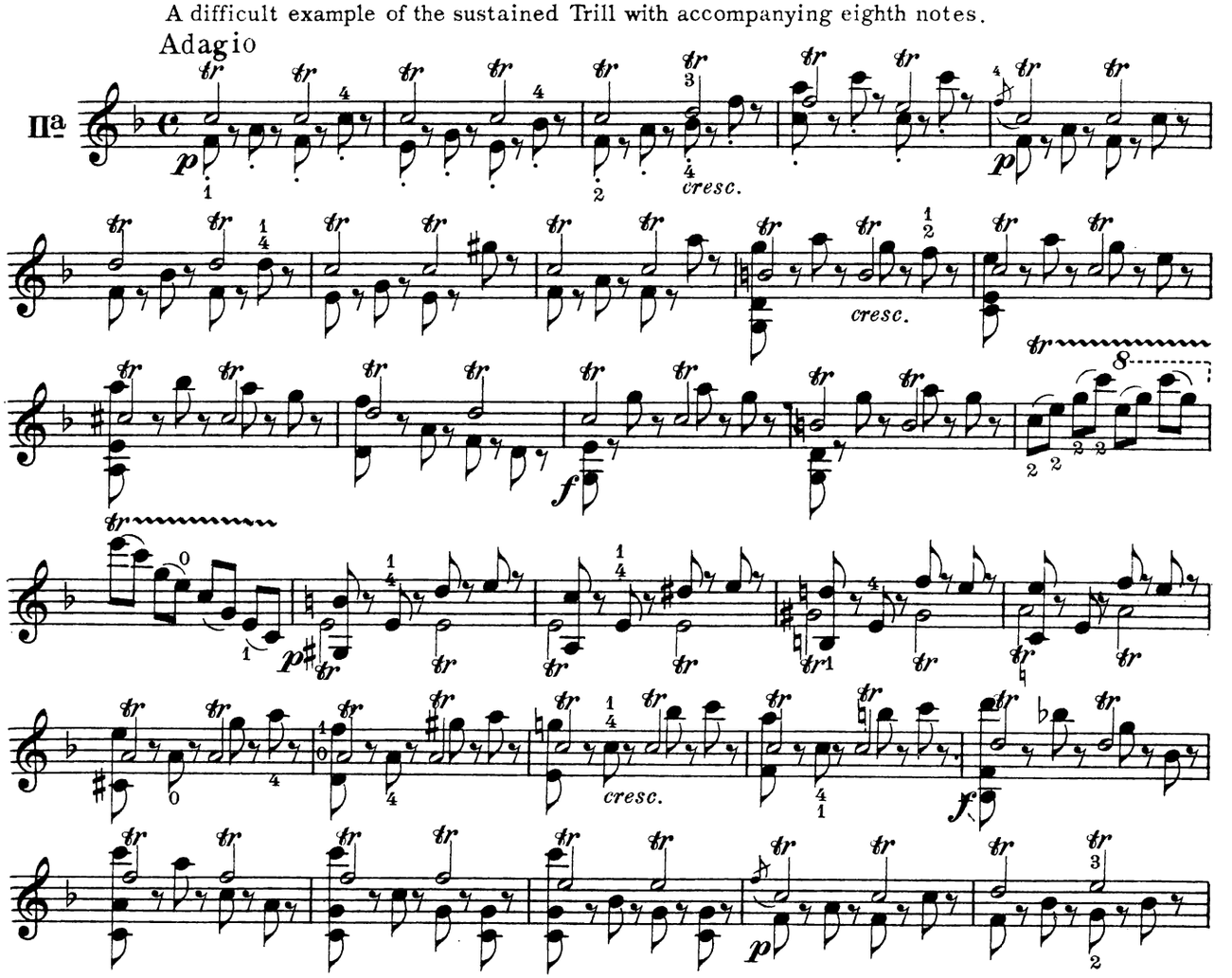
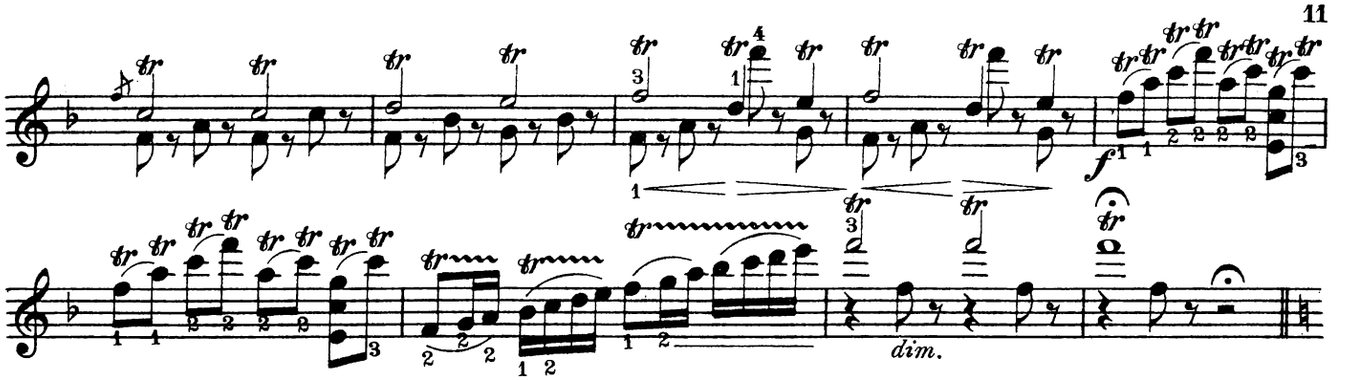
Finale from the CONCERTO IN F♯ MINOR by H. W. Ernst, Op. 23 *)

*) Published in complete form, for Violin and Piano (Edited by Leopold Auer); Carl Fischer Inc. N.Y.

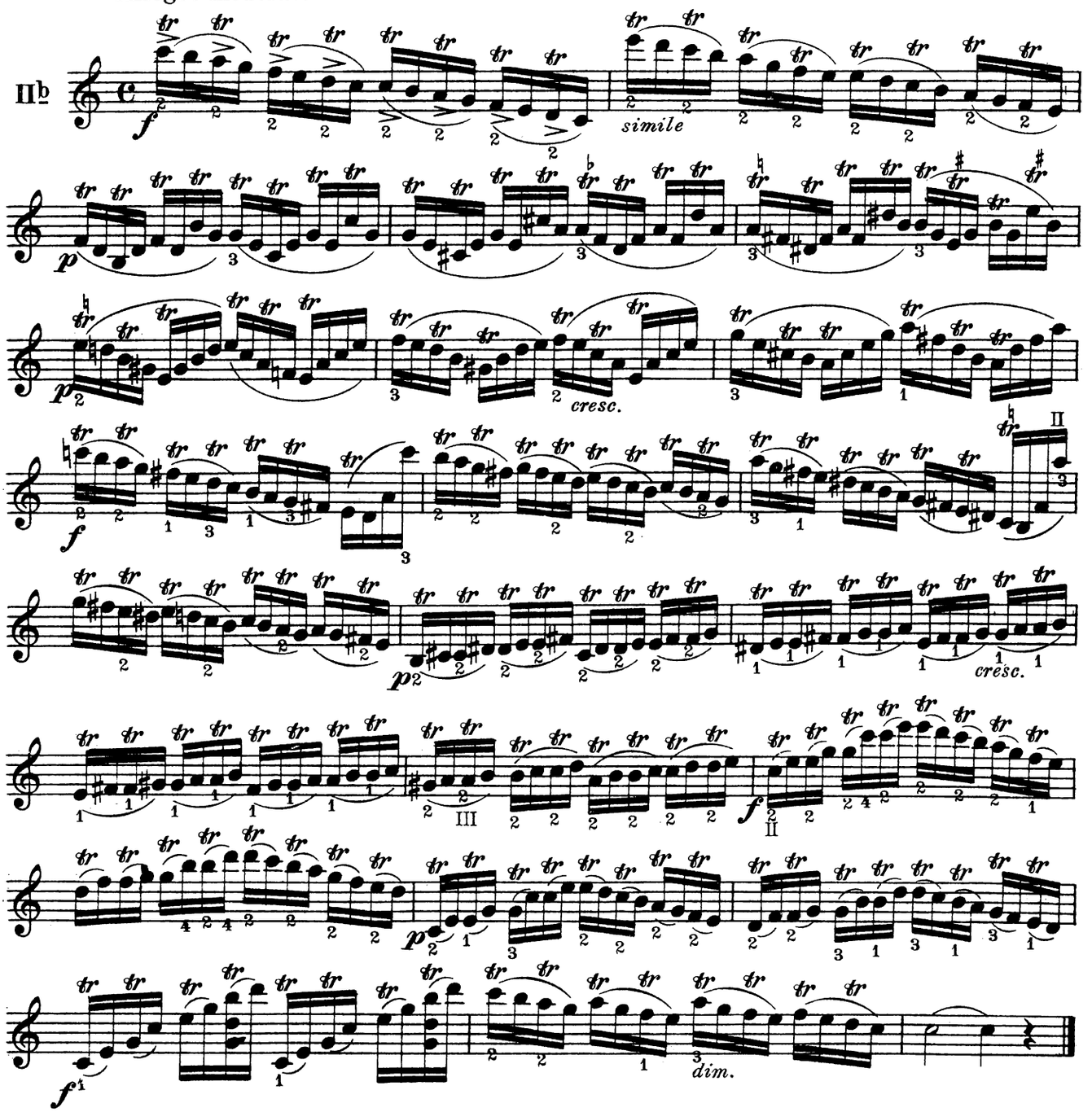
II. Trills

In its advanced and more complicated employment, the Trill constitutes one of the most fascinating and brilliant accomplishments at command of the virtuoso. Occurring as it does in single and double-note form, in lengthy chain succession, or in combination with melodies or accompanying passages, it calls for left-hand finger-action, developed to a point of absolute mechanical perfection. The following extracts selected from prominent solo works, will illustrate forms of the Trill occurring in violin music of virtuoso grade.

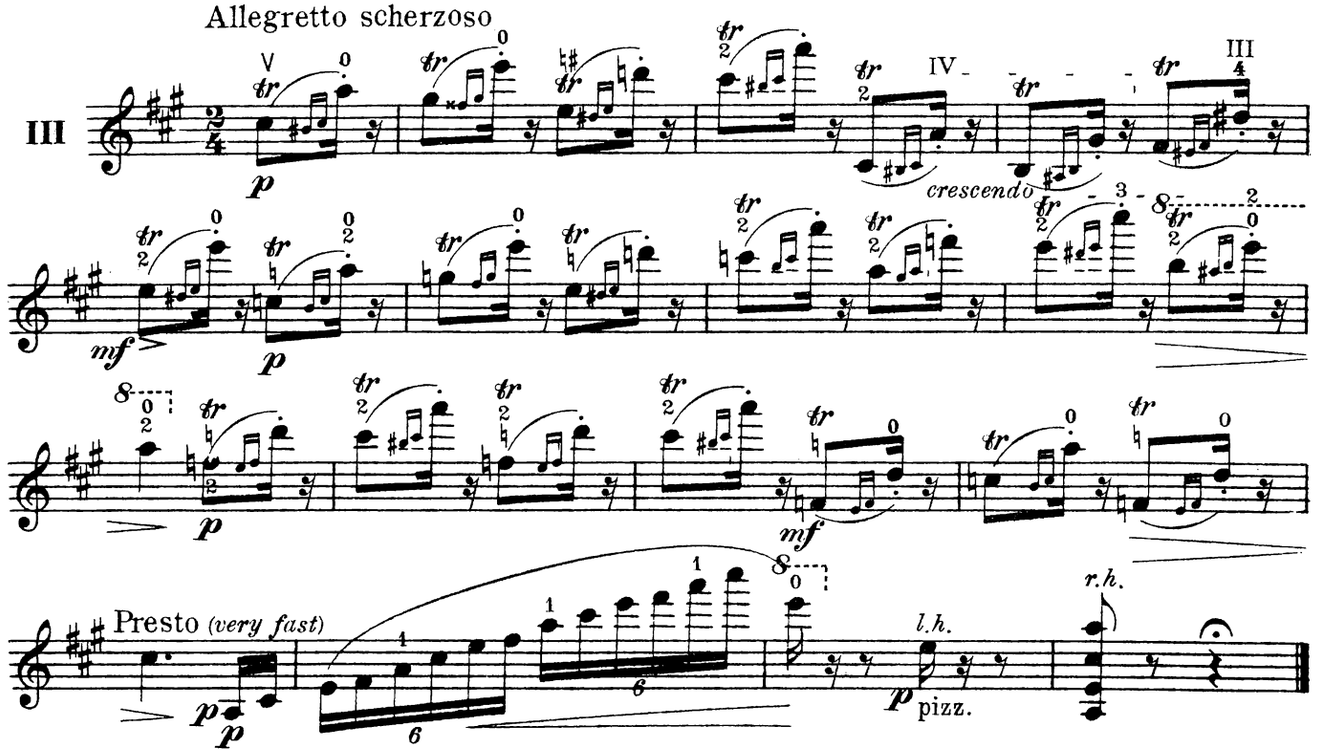
Sustained Trills on one Tone

Extract from the SCHERZO (Concerto No.4) by H. Vieuxtemps, Op.31

Two fragments of a CONCERT STUDY by J. Kotek

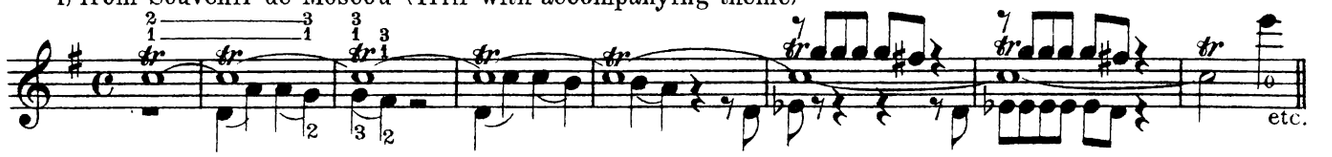
A difficult example of the sustained Trill with accompanying eighth notes.

Short accented Trills in rapid succession

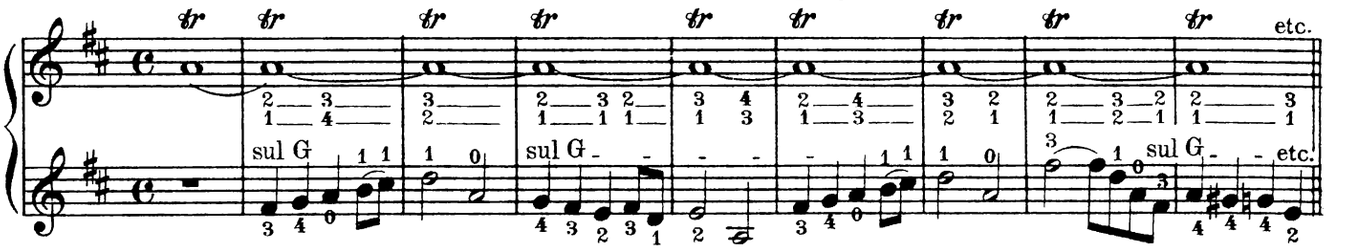
Allegro moderato

Extract from ETINCELLES (Sparks) by Jac. Dont (Concert arrangement by Leopold Auer)*)

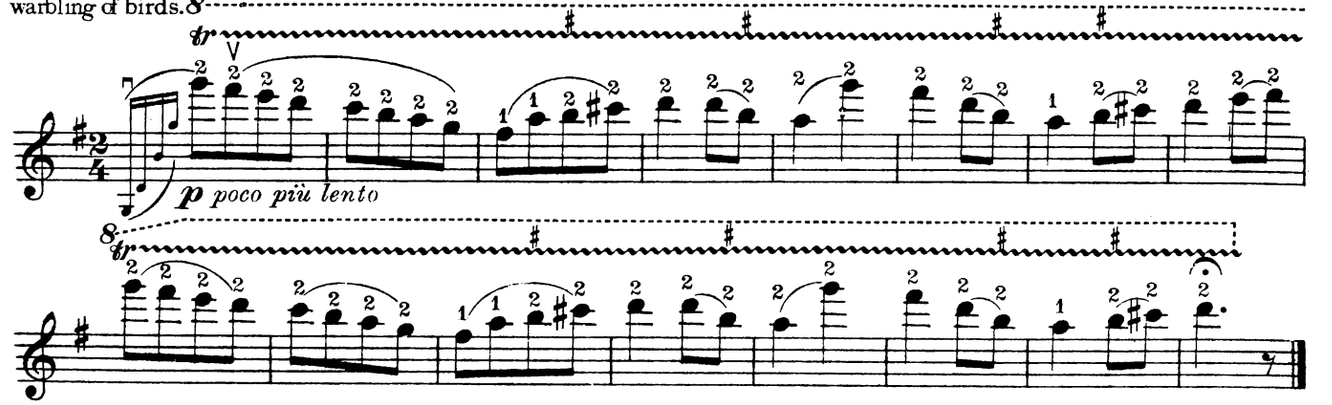
The short Trill for dainty and very rapid execution.

Allegretto scherzoso

THREE EXTRACTS FROM SOLO WORKS by H. Wieniawski

1) from Souvenir de Moscou (Trill with accompanying theme)

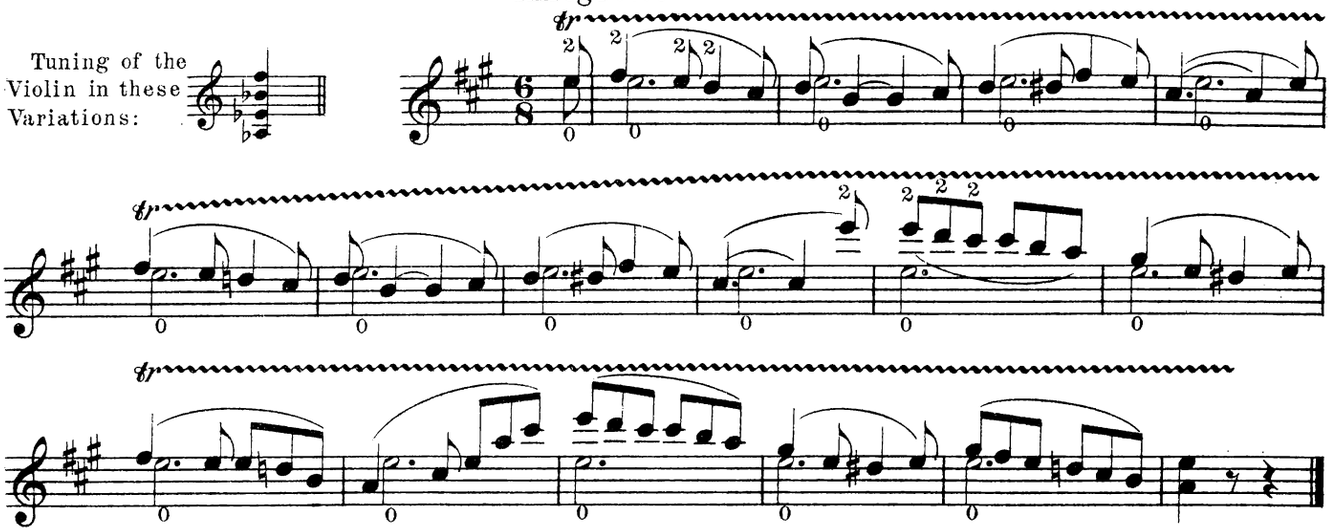


2) from a Cadenza to Beethoven's Concerto (Trill with accompanying theme)

3) Variation 11 from LE CARNEVAL RUSSE

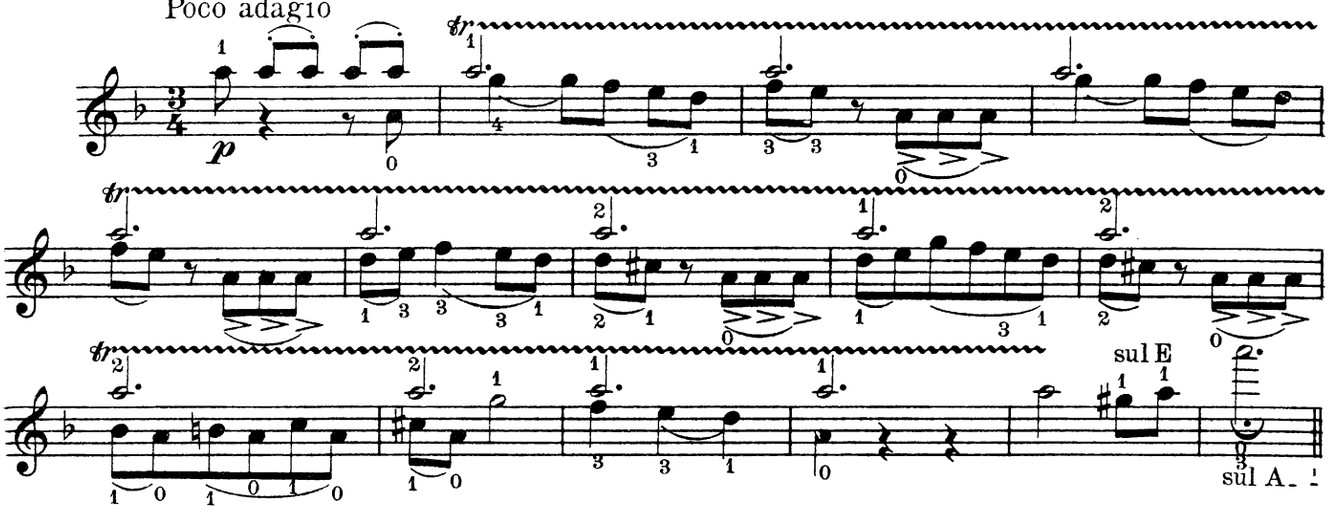
This chain of trills written for the highest reaches of the finger-board, creates an effect surprisingly similar to the warbling of birds.

*) Published in complete form for Violin and Piano; Carl Fischer Inc., N.Y.

A TRILL VARIATION from LE CARNAVAL DE VENISE by H.W. Ernst, Op. 18

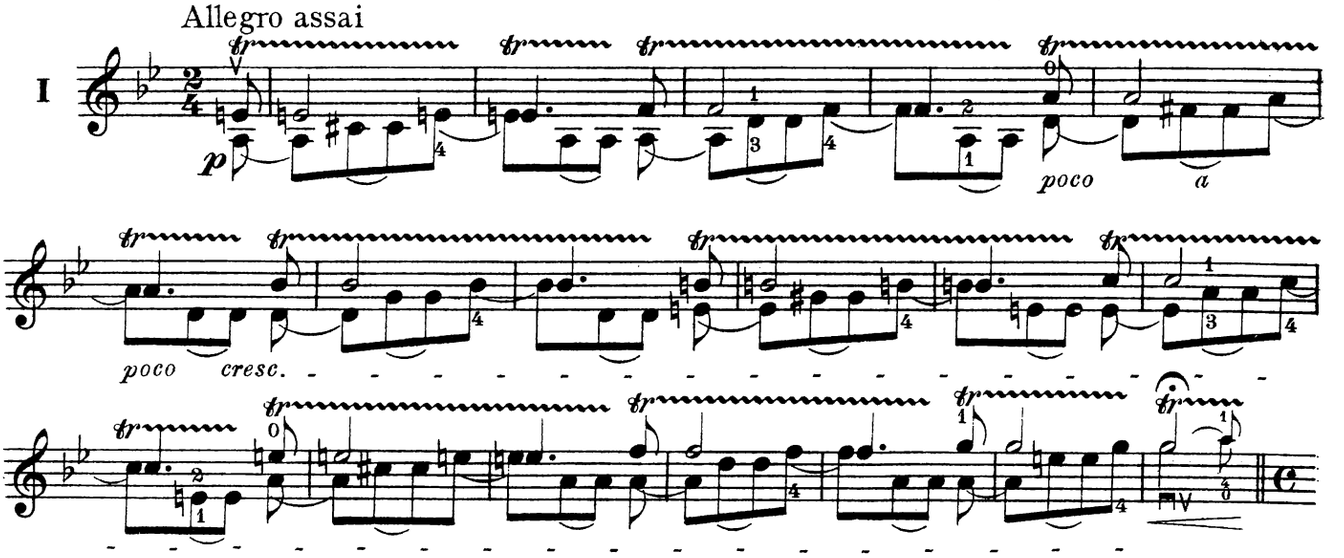
Allegretto

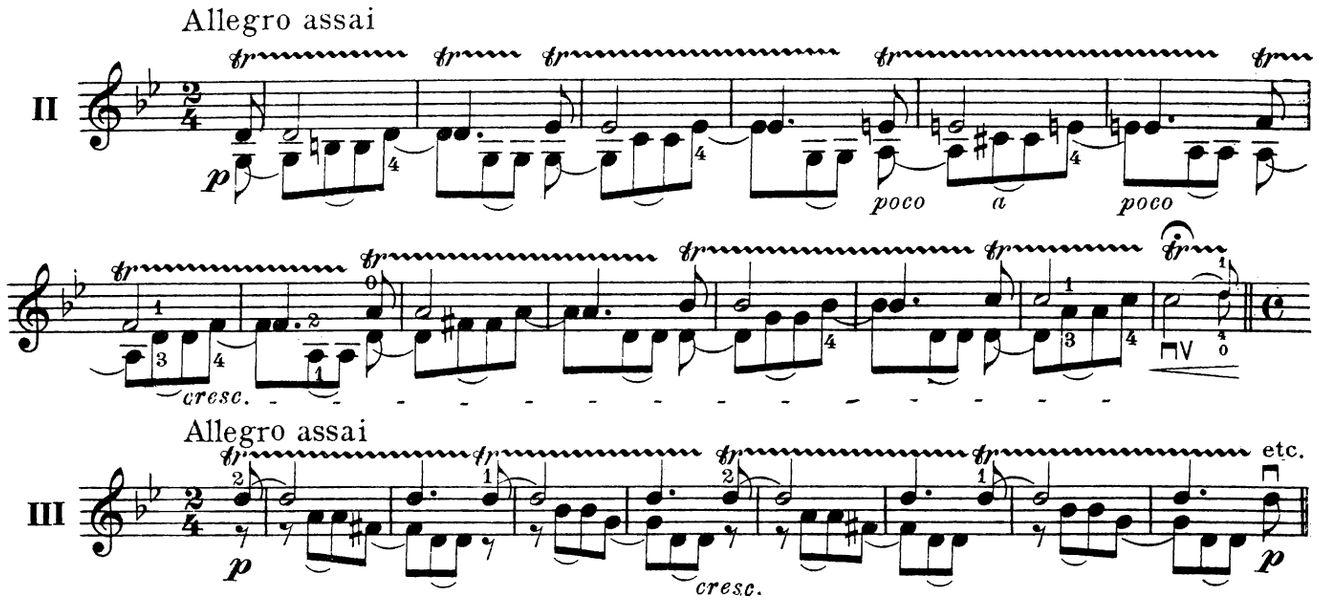
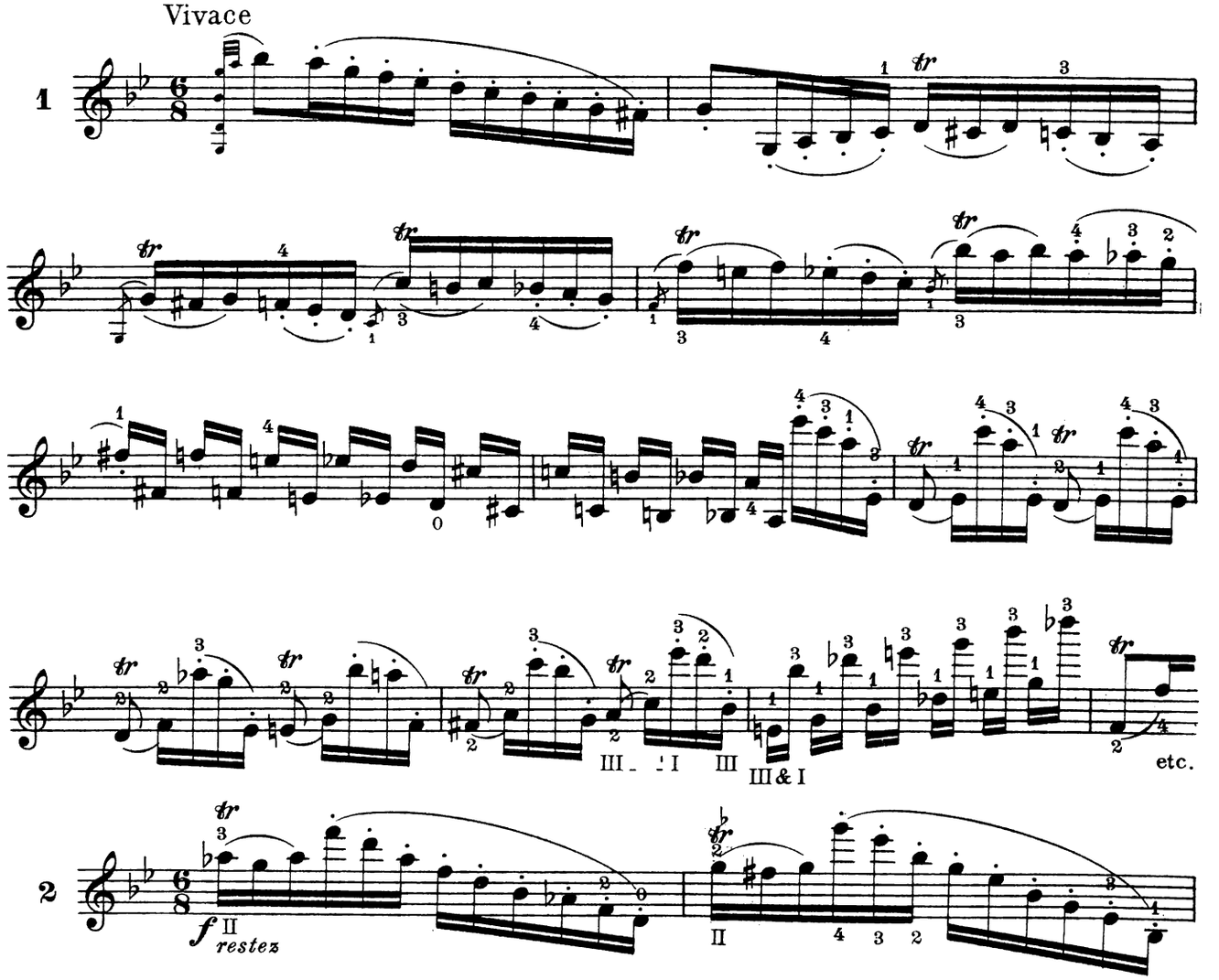
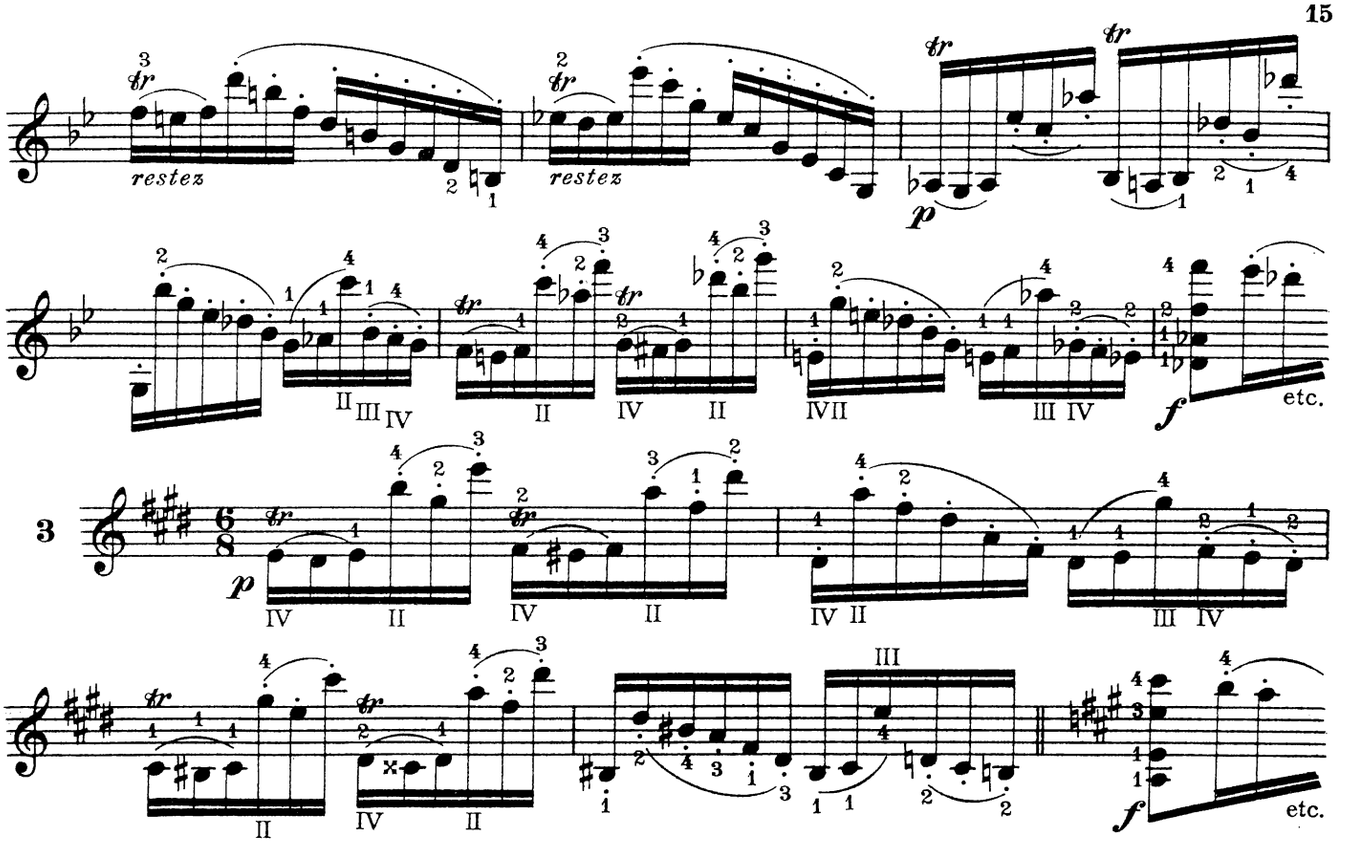
Tuning of the Violin in these Variations:

Trills from LE CHANT DU ROSSIGNOL by P. de Sarasate Op. 29

Poco adagio

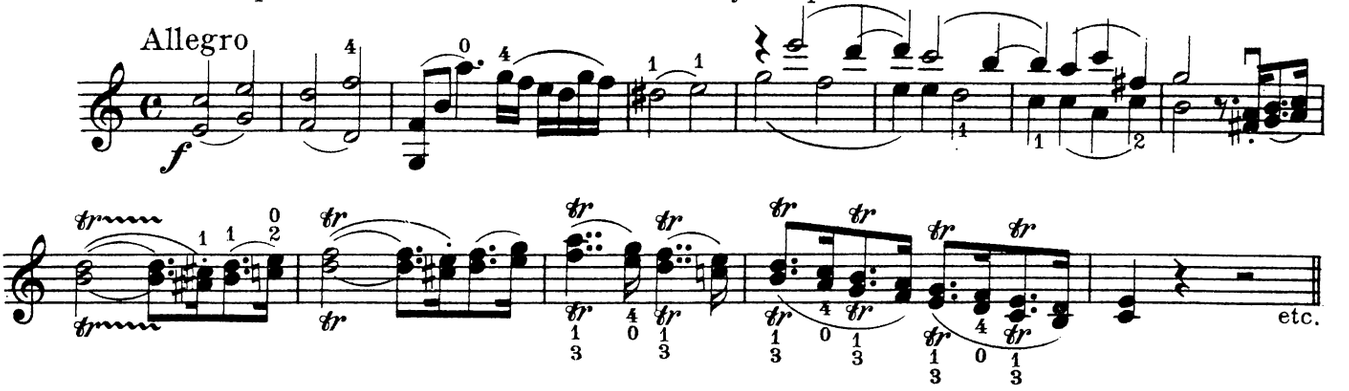


Three extracts*) from the TRILLE DU DIABLE *(Devil's Trill)* Sonata by G. Tartini**)

Allegro assai

*) from a new edition, provided with an original cadenza by Leopold Auer. Carl Fischer, Inc. New York

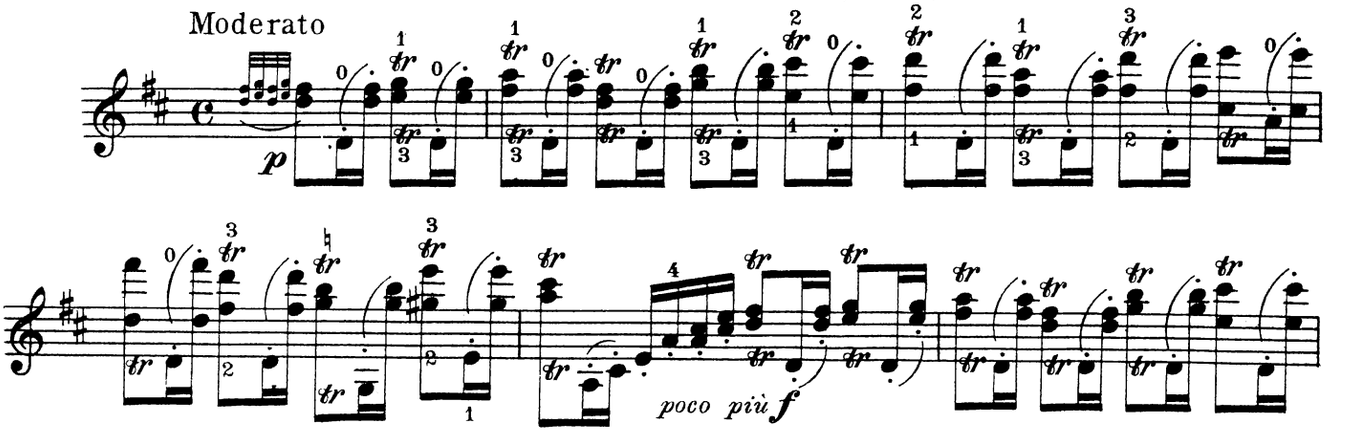
**) for detailed descriptive analysis see "Violin Master Works and Their Interpretation" by Leopold Auer, page 2 Carl Fischer, Inc. New York

Three Extracts from CAPRICE, No. 10 N. Paganini



Double Stop Trills from the CONCERTO No.7 by L. Spohr*)

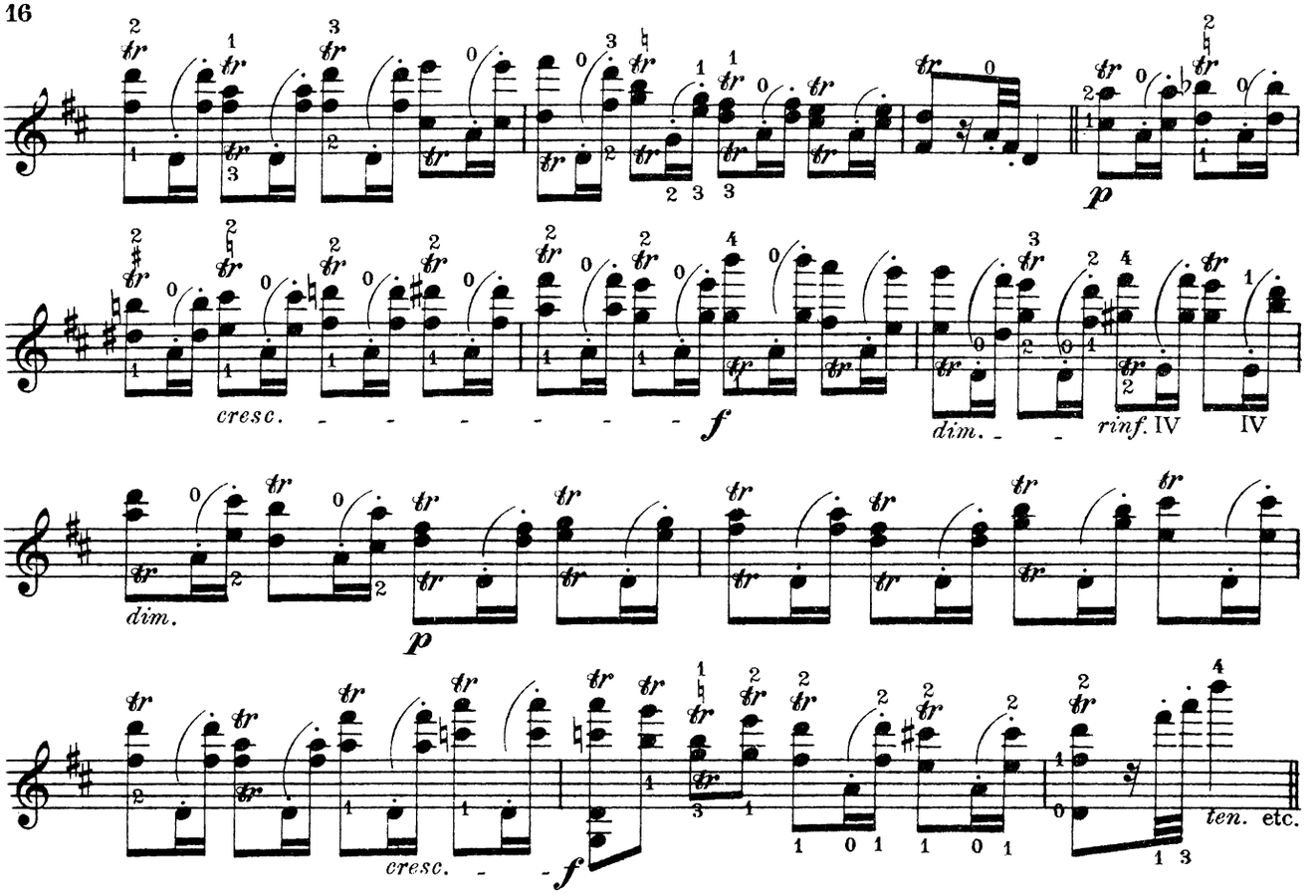


Extract from VARIATIONS ON AN ORIGINAL THEME by Jac. Dont

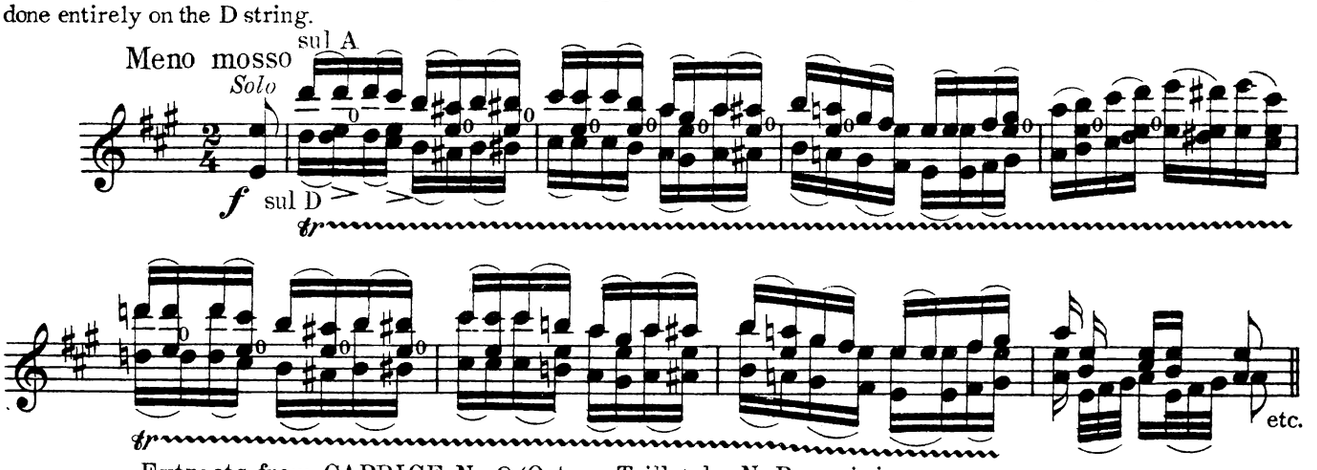
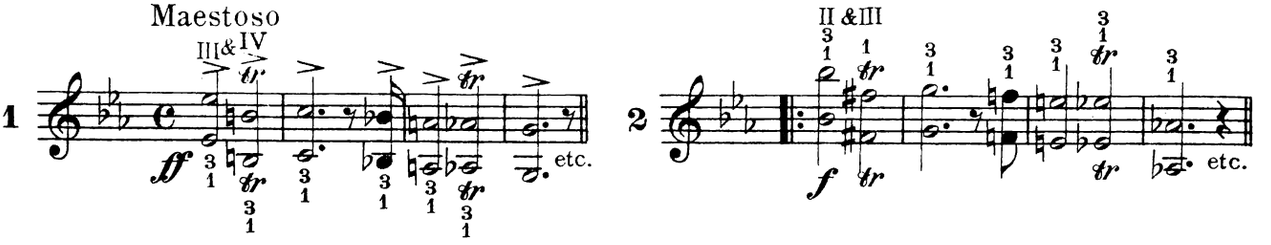
Single and Double-stop Trills in connection with Thirds, Sixths, Tenths and Chords



*) from a newly revised edition by Leopold Auer (Carl Fischer Inc., N.Y.)



Extract from AIRS HONGROISE (Hungarian Airs) by H. W. Ernst, Op. 22

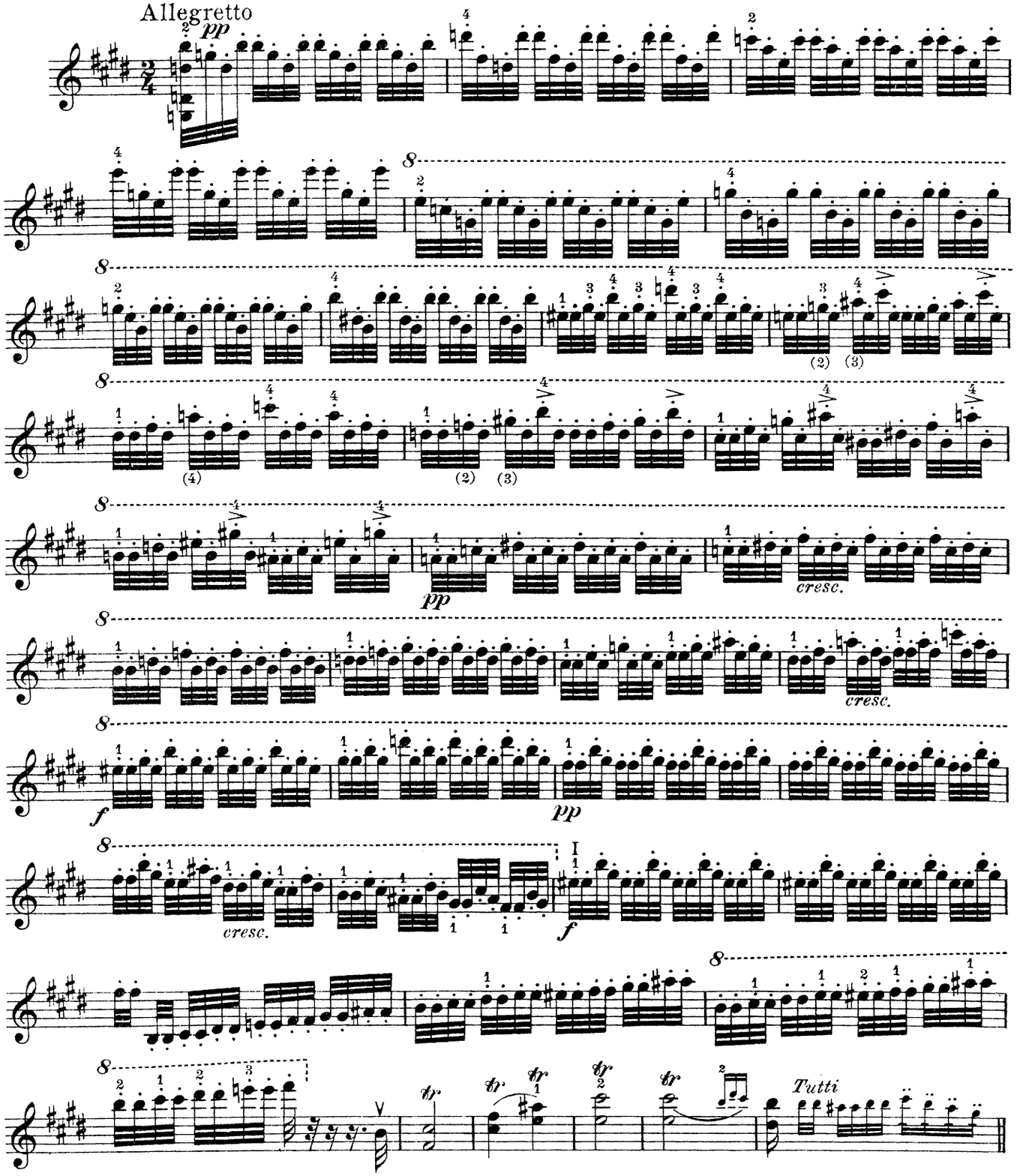
A brilliant example of continued trilling on the lower notes of octave passages with incidental sounding of the open E string. The octaves are played throughout on the A and D strings and the trilling, as indicated, is done entirely on the D string.

Extracts from CAPRICE No. 8 (Octave Trills) by N. Paganini

For additional material of this kind see page 47.

III. Selected Types of Advanced Virtuoso Bowing

1. THE REBOUNDING SPICCATO

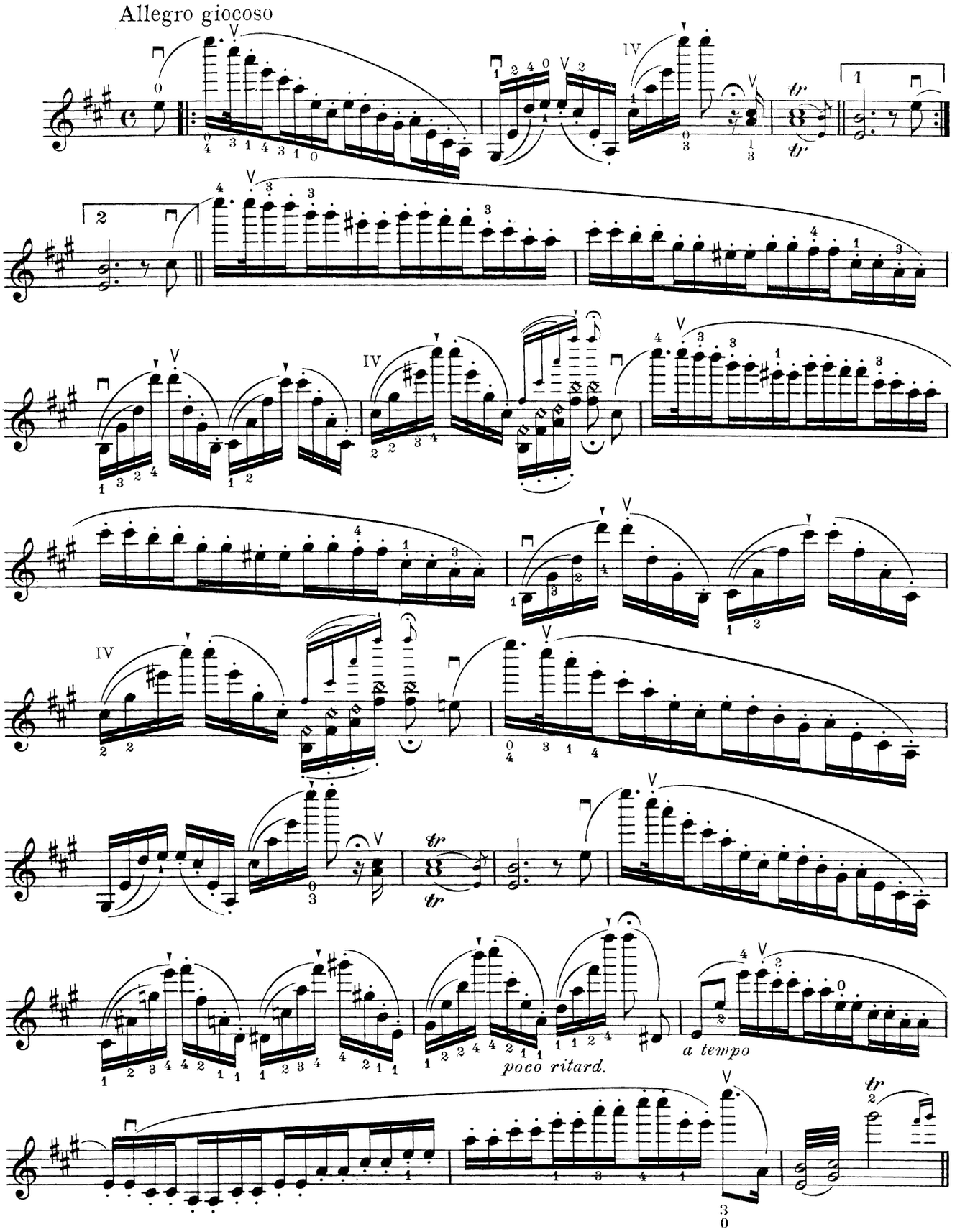
(from CONCERTO No.1(E major) by H.Vieuxtemps*) Op.10)

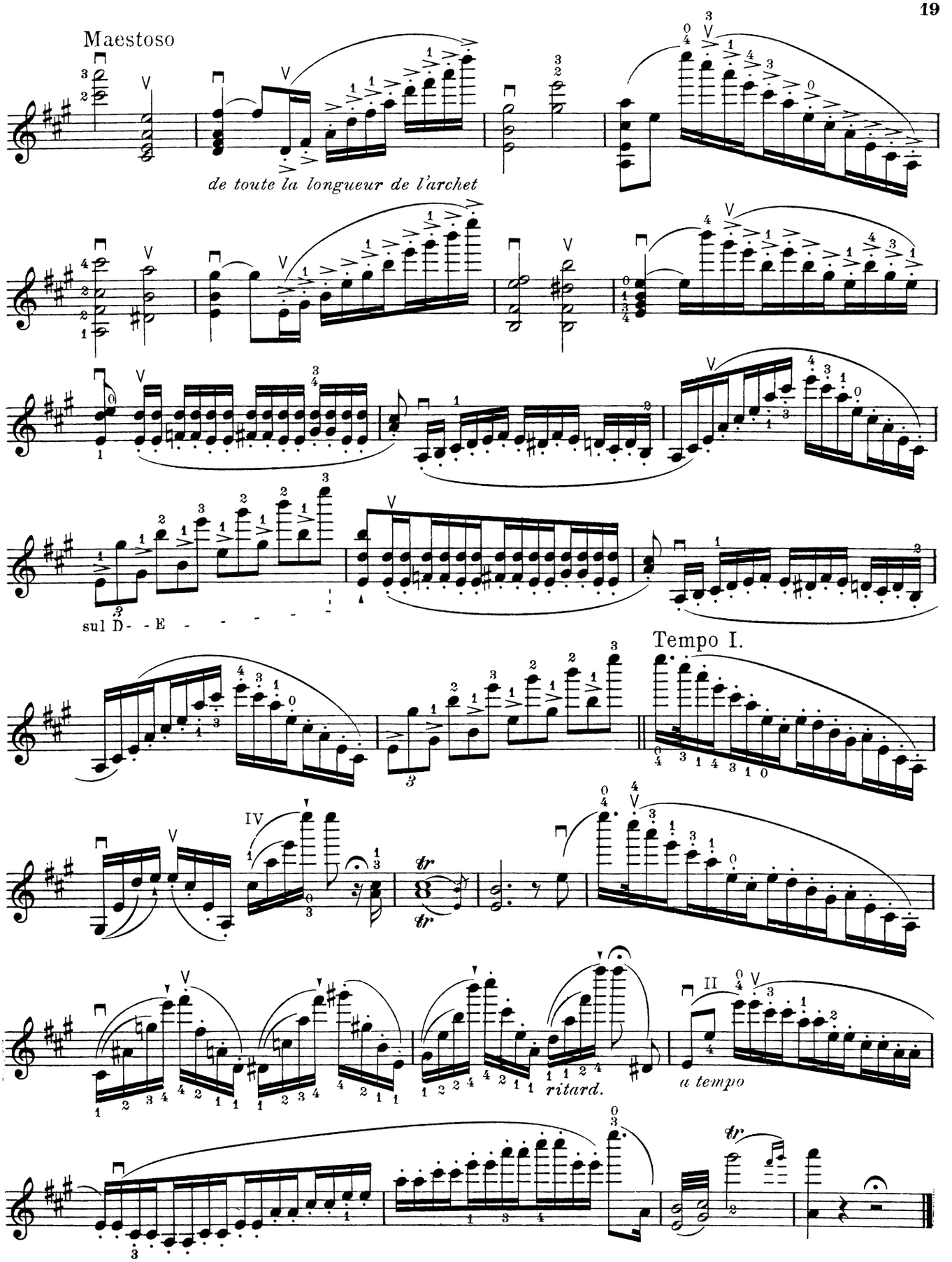
Rondo (last movement)

Allegretto

*) Published for Violin and Piano (Revised by Theo. Spiering) by Carl Fischer, Inc. New York

2. THE UP- AND DOWN-BOW STACCATO

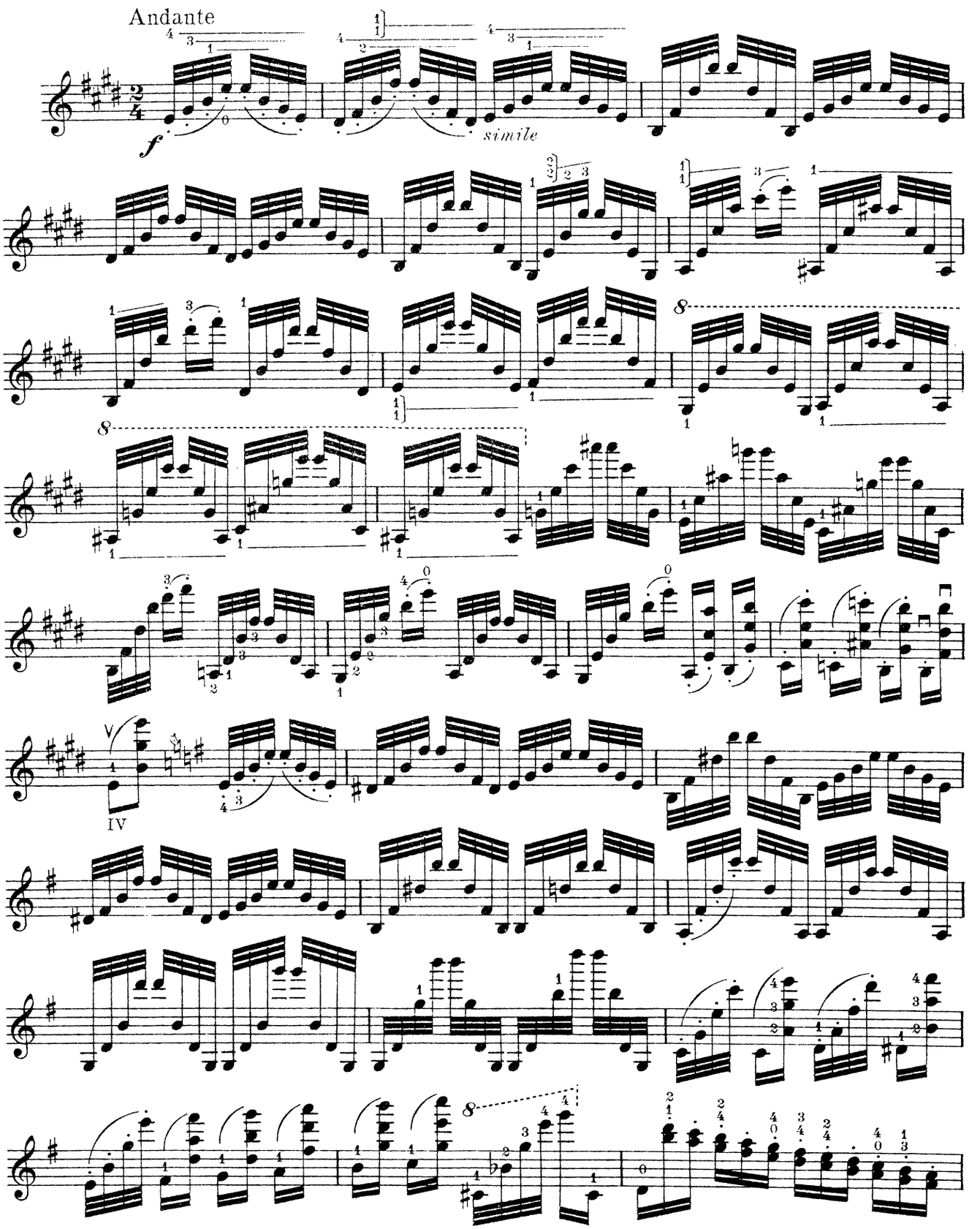
(LE STACCATO by Henri Wieniawski, Op. 10, No. 4)

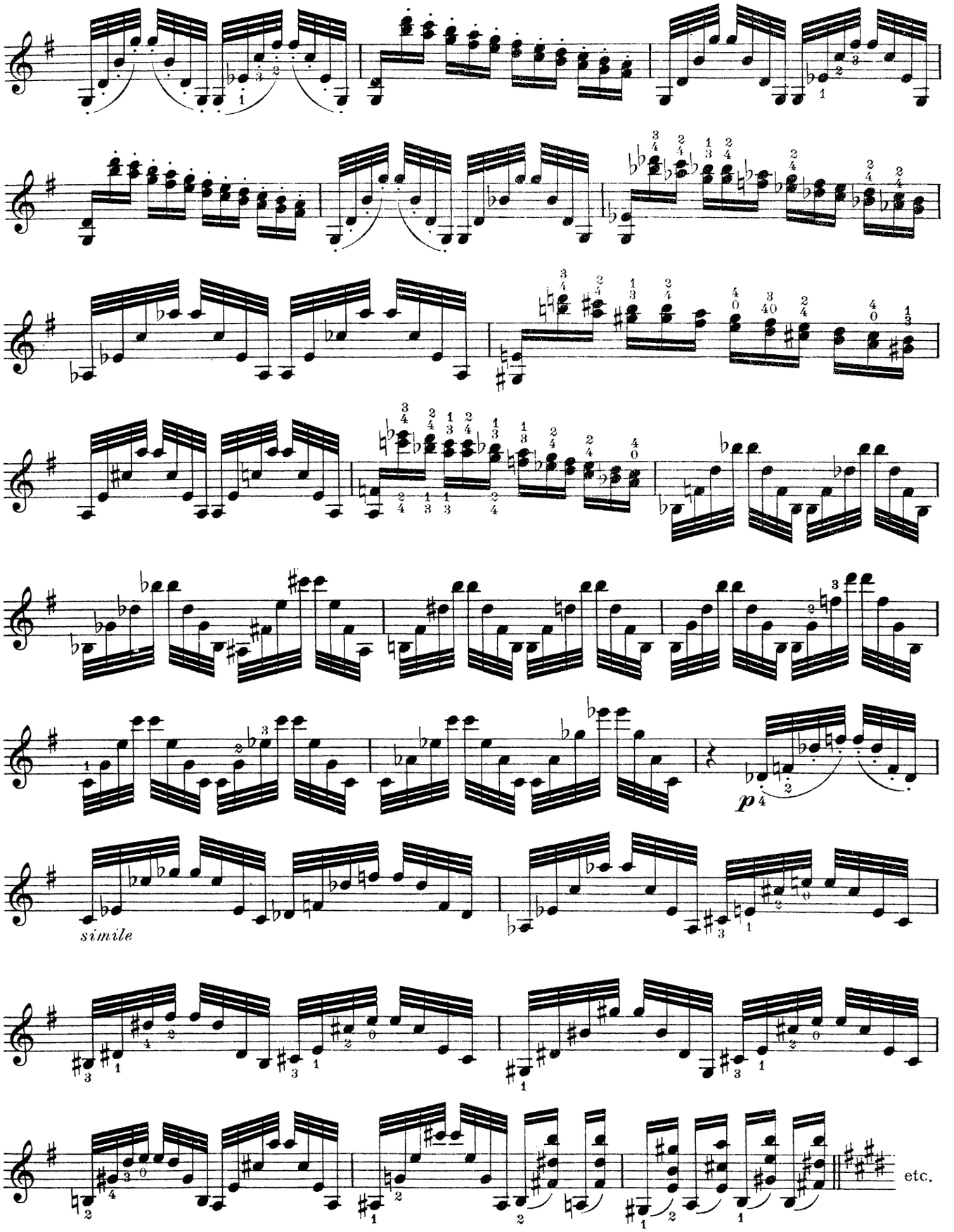



Maestoso
de toute la longueur de l'archet
sul D- - E - - - - - -
Tempo I.
ritard.
a tempo

3. THE SPRING-BOW ARPEGGIO

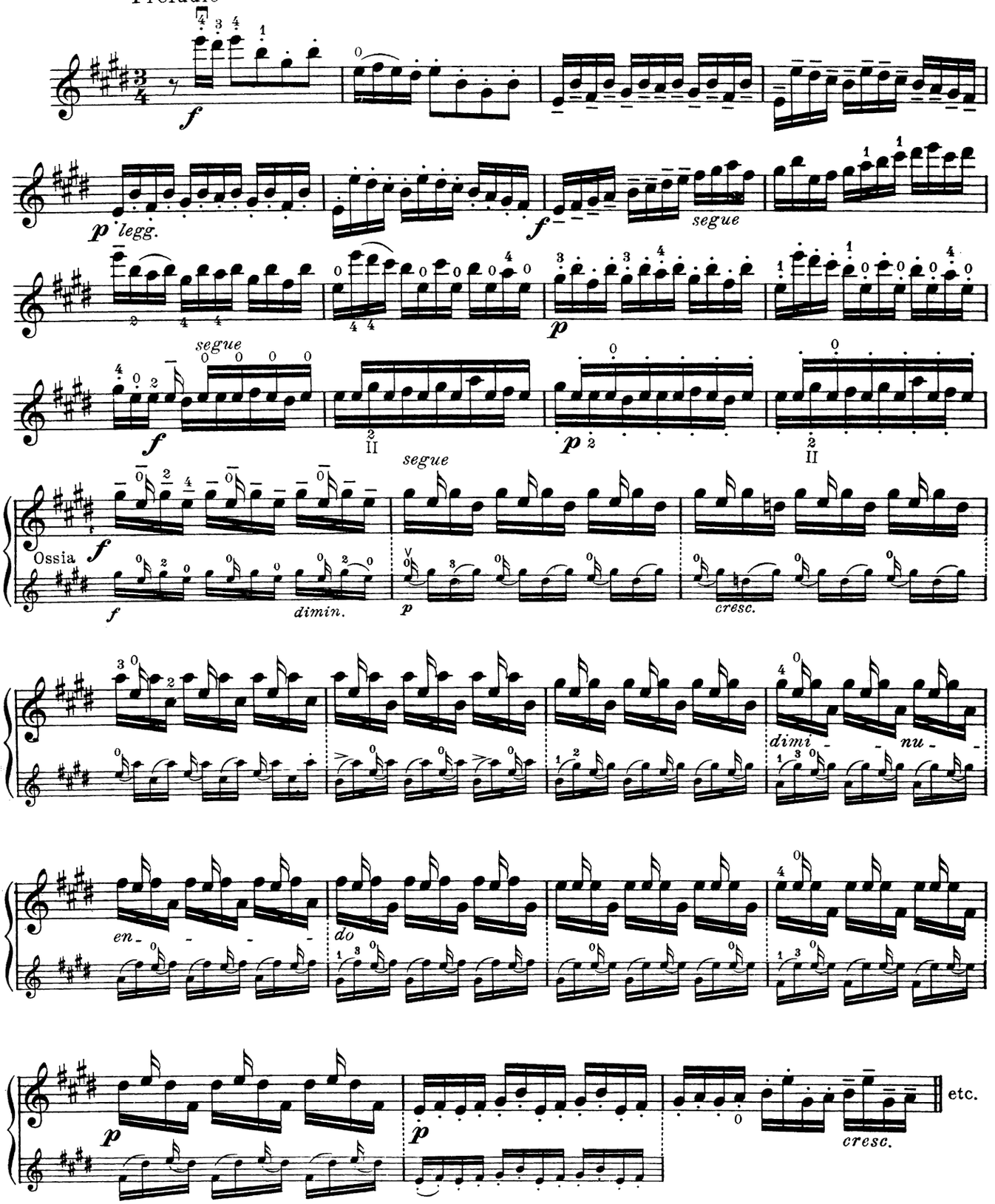
(CAPRICE No. 1 by N. Paganini)*)



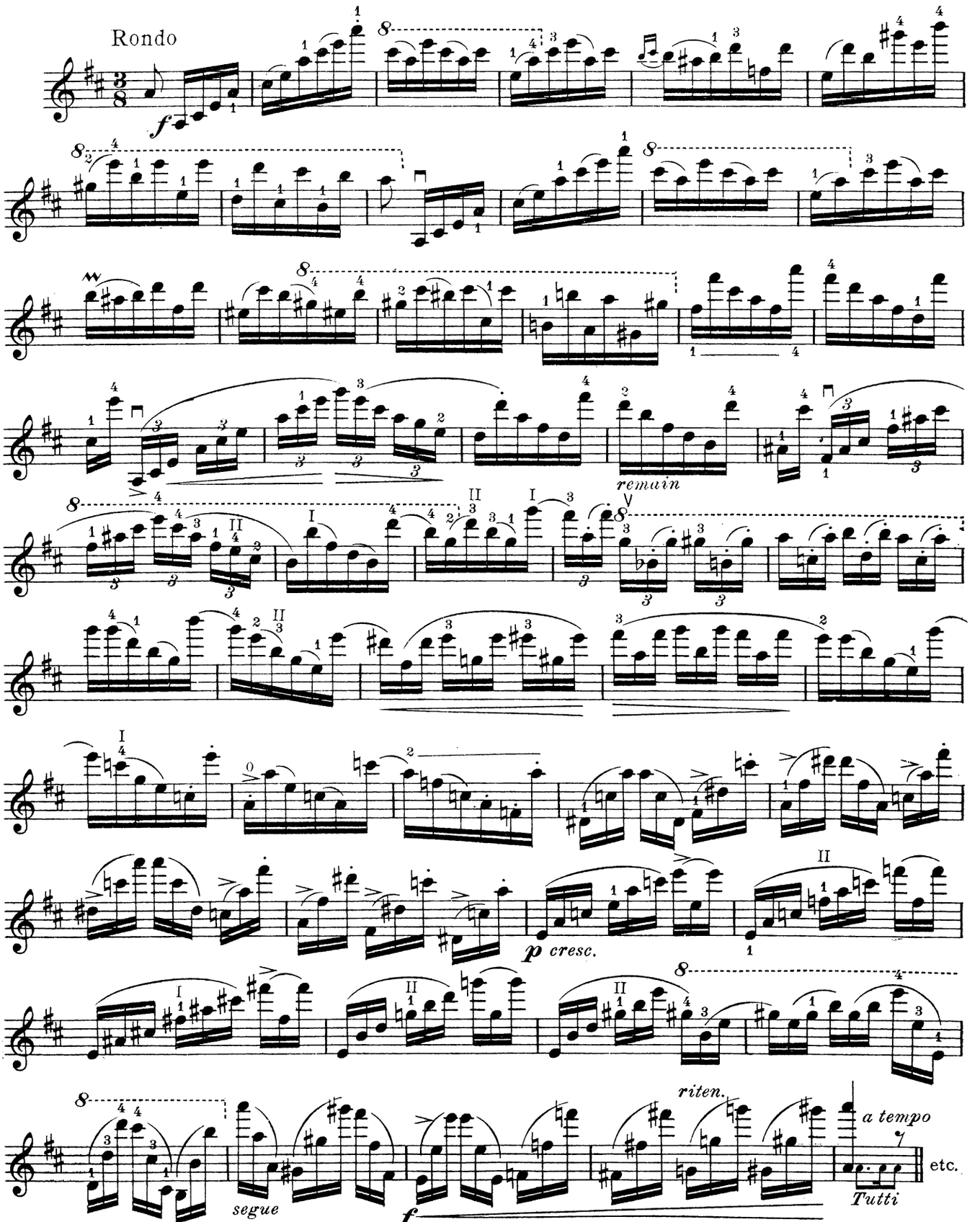
*) From *Twenty-four Caprices* by N. Paganini (Newly Revised by Emil Kross) Carl Fischer, Inc. New York
24036-79

p
simile
etc.

4. DETACHÉ AND SPICCATO BOWING

(Preludio from the SONATA No. 6, by Johann Sebastian Bach)★)

Preludio

★) From *Six Sonatas* for Violin Solo by Joh. Seb. Bach.... Edited by Leopold Auer... Carl Fischer, Inc. New York 24036-79

5. MIXED BOWING

(from the CONCERTINO (in D major) by H.W. Ernst*) Op. 12)

*) From a newly revised edition by Leopold Auer.... Reprinted by permission of the publishers G. Schirmer, Inc. New York

IV. Polyphonic Music for Violin

Violin music in polyphonic style, offers endless opportunities for virtuoso playing, as well as for the display of experienced musicianship. The older masters of the classic period, were particularly prolific in the production of solo music with which they demonstrated their expert contra-puntal and violinistic skill. This polyphonic style of writing, as applied to violin music, gained its utmost development through Johann Sebastian Bach, whose "Six Solo Sonatas" are justly considered as the greatest contribution which he, or for that matter any other composer, ever made to the literature of the violin. *)

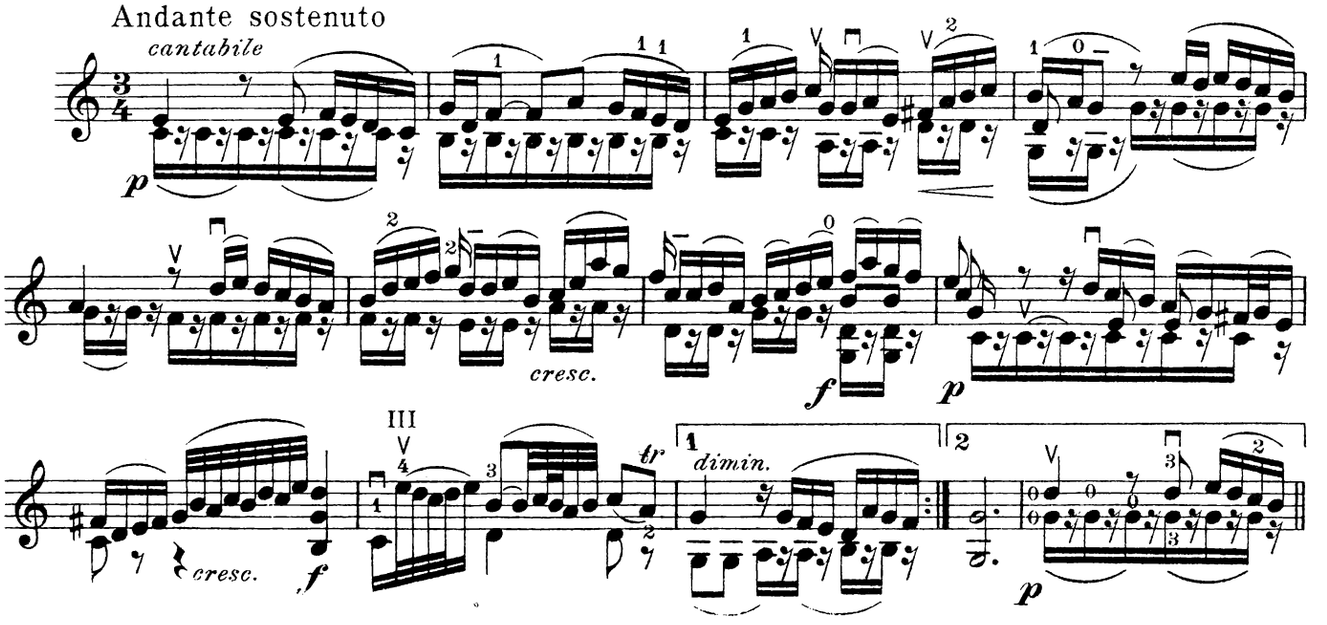
With later developments in violin music as to technic and style, the stricter formulas of contrapuntal writing were somewhat neglected in favor of greater freedom and with introduction of pleasing effects, not always in agreement with either good musicianship or good taste. The solo works by virtuoso players of the past century, however, contain innumerable examples of polyphonic writing of the most elaborate kind, mingled of course, with a considerable amount of lighter calibre. The following extracts will illustrate those various forms which have been established by master composers of the classic and modern period.

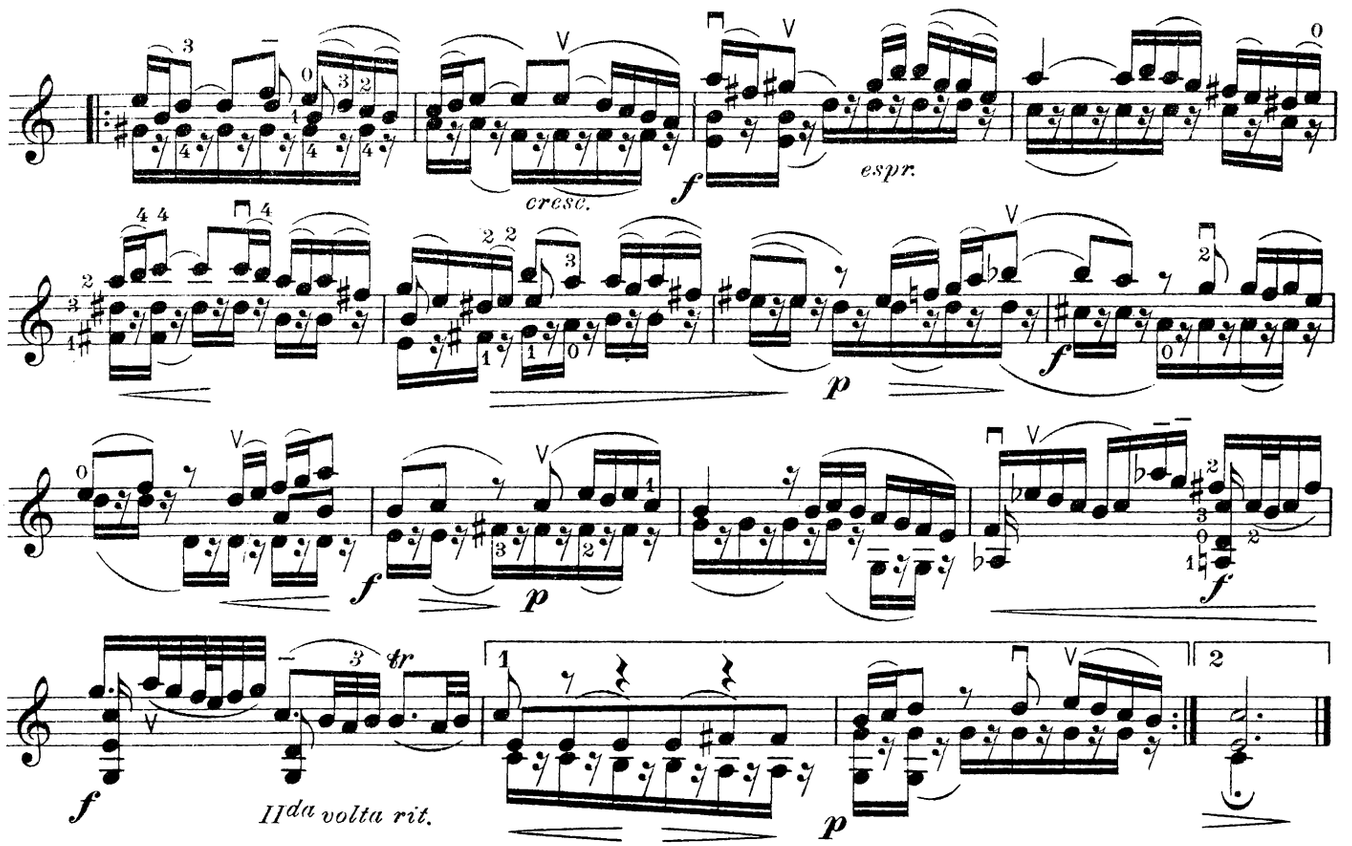
*) See "Six Solo Sonatas for the Violin" by Johann Sebastian Bach. Edited by Leopold Auer, also "Bach's Contribution to the Violin Repertoire" (page 20) in "Violin Master Works and Their Interpretation" by Leopold Auer. Carl Fischer Inc., New York.

I. DUETS FOR ONE VIOLIN

1. ANDANTE SOSTENUTO from the Sonata No. **3**, for Violin Solo by Johann Sebastian Bach.

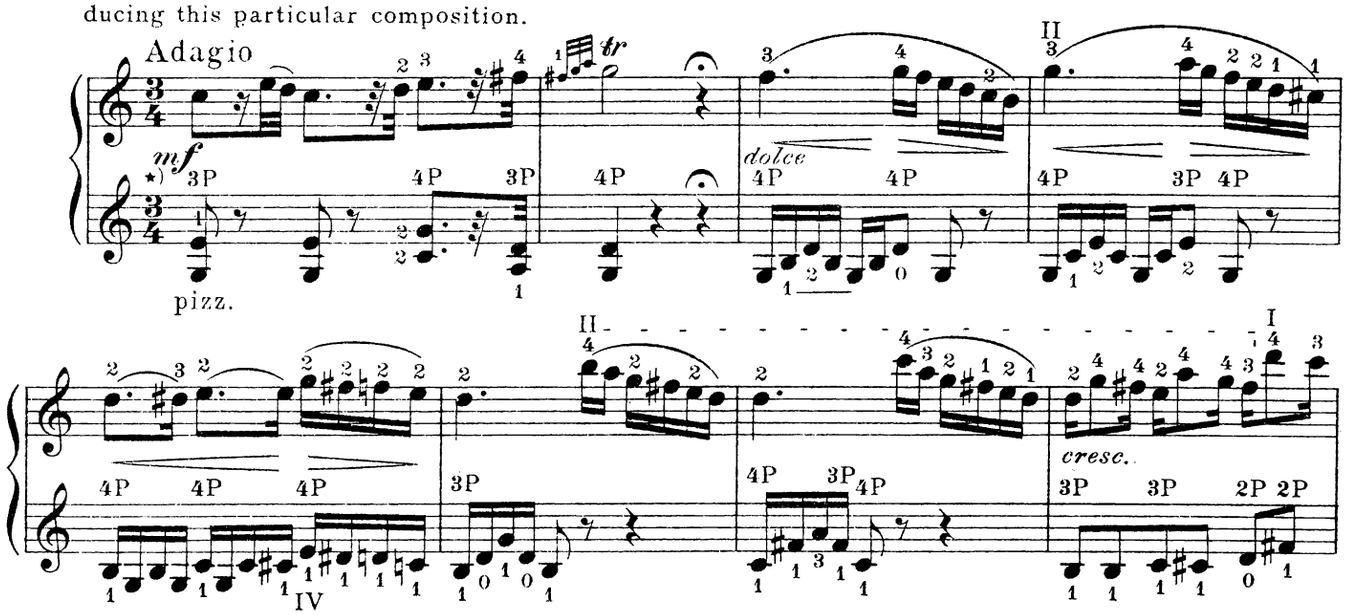
The nobility and emotional beauty of this movement stamp it as a masterpiece of its kind and as an outstanding example of Bach's most inspired style of polyphonic writing for the violin. Other important numbers from these Solo Sonatas, of like polyphonic style and character include the *Fuga* and *Siciliano* from the Sonata No. **1** (G minor), the *Grave* and *Fuga* from the Sonata No. **3** (A minor), the famous *Ciaccona* from the Sonata No. **4** (D minor) and the *Adagio* and *Fuga* from the Sonata No. **4** (C major).



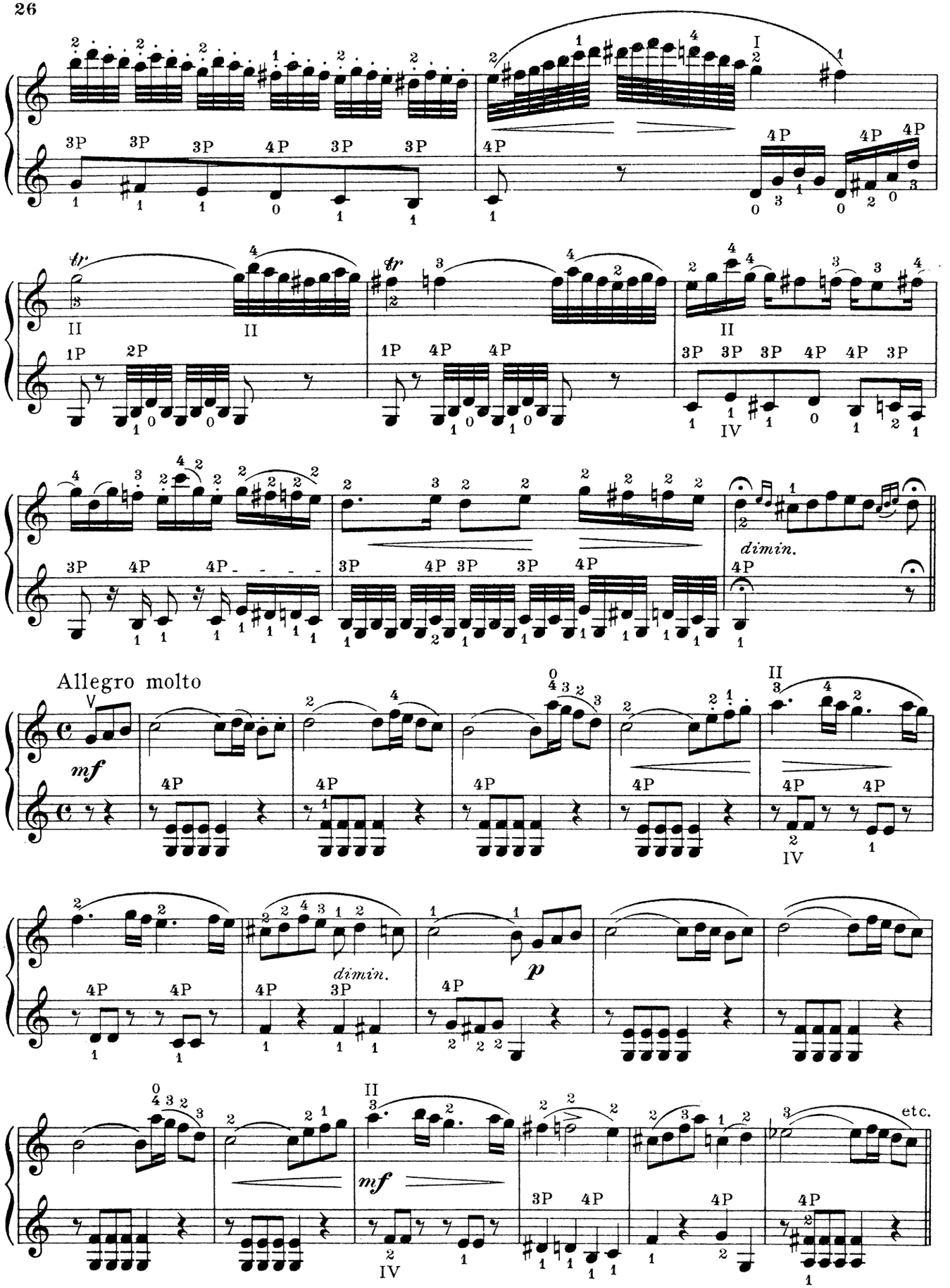


2. Extract from a DUET FOR ONE VIOLIN by N. Paganini **)

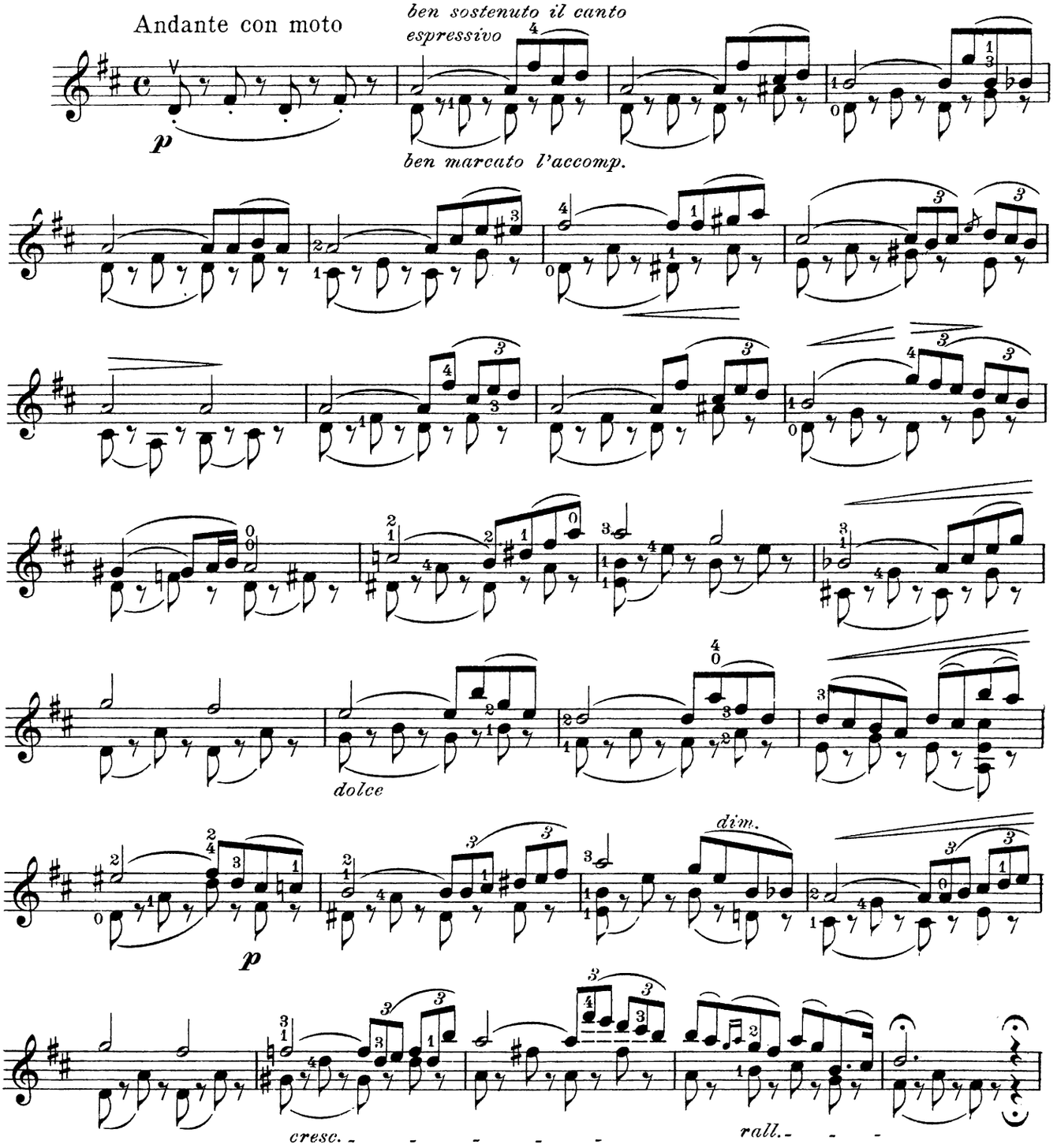
This Duet for one violin has purposely been placed after the above classic masterpiece to illustrate the vast difference in style and character between the profound musicianship of Bach and the shallower virtuoso purposes of Paganini. However, the latter knew how to invent technical difficulties and above all, how to write for sensational effect, which without doubt was his prime motive for producing this particular composition.

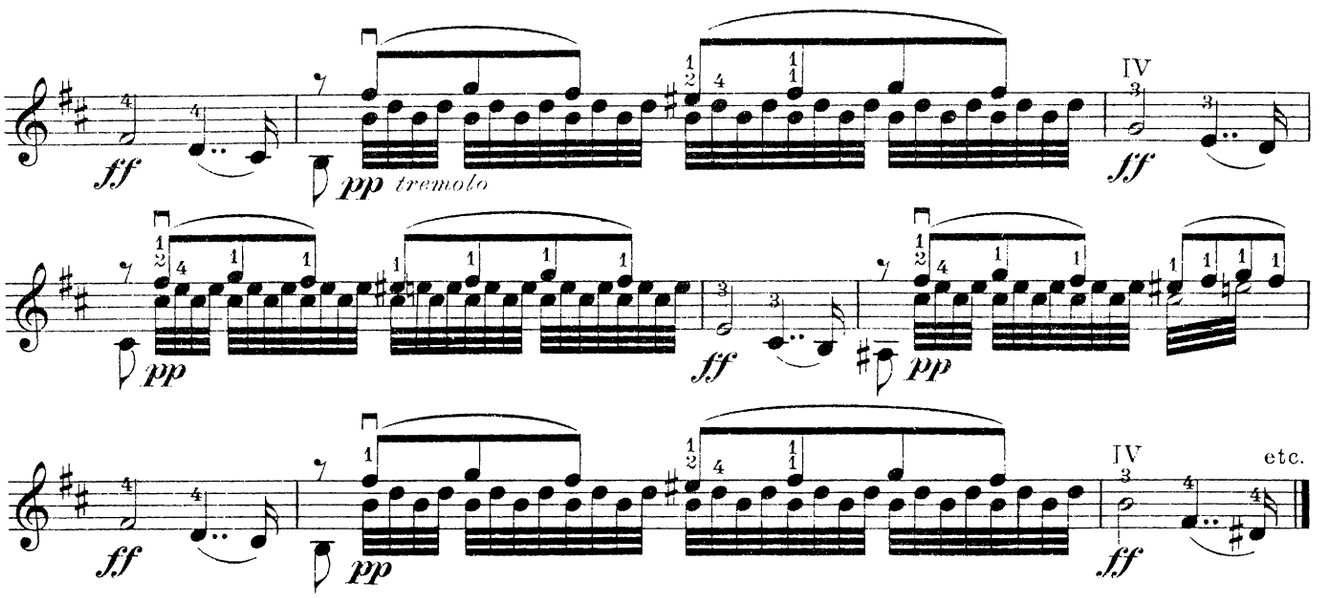


*) 2P, 3P, 4P indicates, that the *pizzicato* for the respective notes or passages is carried out by the 2nd, 3rd or 4th finger.

**) From a newly revised edition by Emil Kross. (Carl Fischer Inc., N. Y.)

Allegro molto
dimin.
dimin.
etc.

3. Extract from IL DUETTO by H. Léonard, Op. 21, No. 20

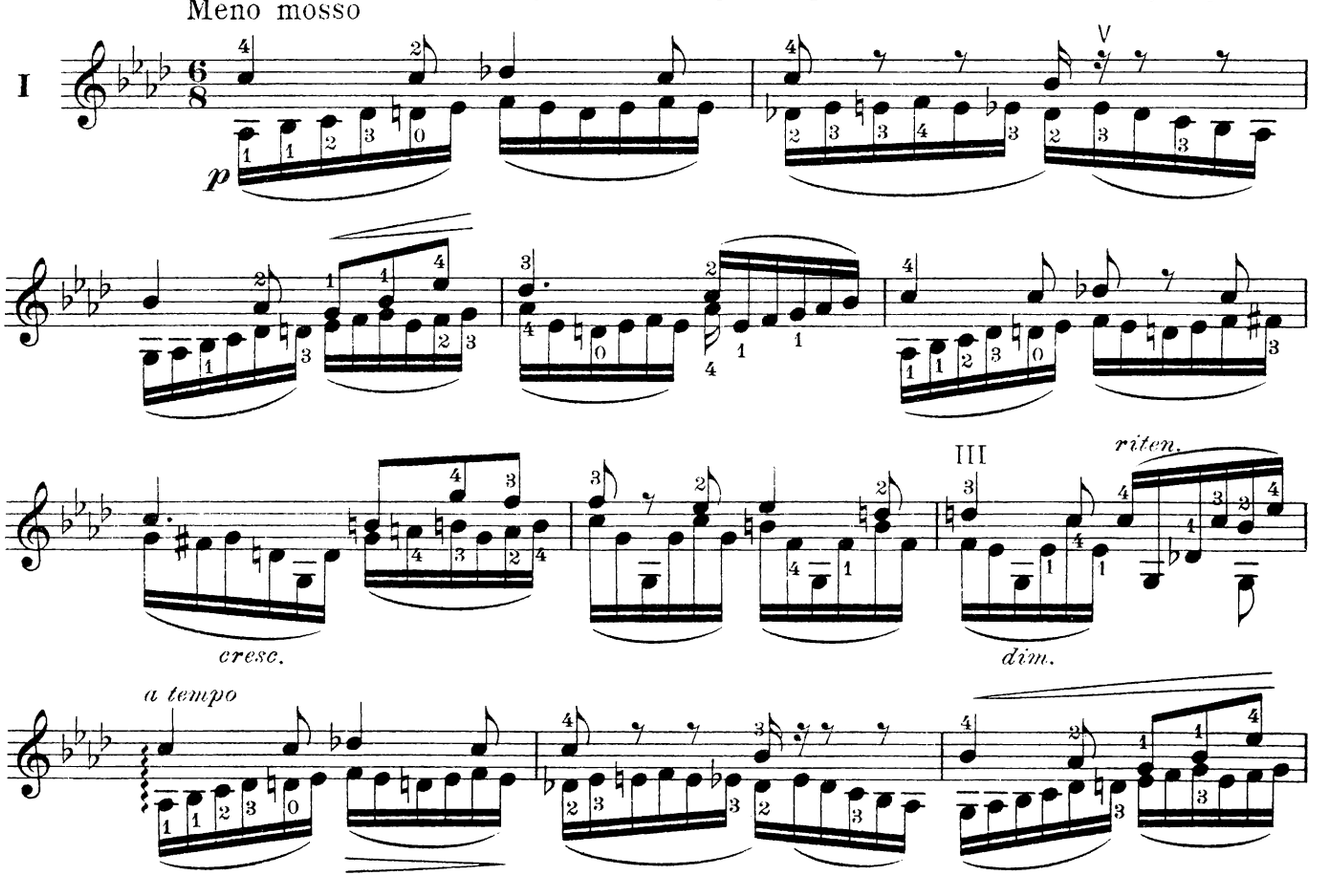
This Duet illustrates still another style of lighter polyphonic writing for the violin, which was cultivated with considerable success by solo violinists of the French-Belgian school, of which H. Léonard was a foremost exponant. It is very melodious, admirably planned as to form and contrasting sections and as a whole, represents a fine example of this particular kind of violin writing; even, more so than the same composer's *Duetto,* which he included in his well-known *Souvenir de Haydn, Fantasia,**) and which enjoyed enormous popularity during the latter part of last century.

*) Souvenir de Haydn, Fantasia for Violin and Piano by H. Léonard. Newly Revised Edition by Gustav Saenger, Carl Fischer Inc., N. Y.

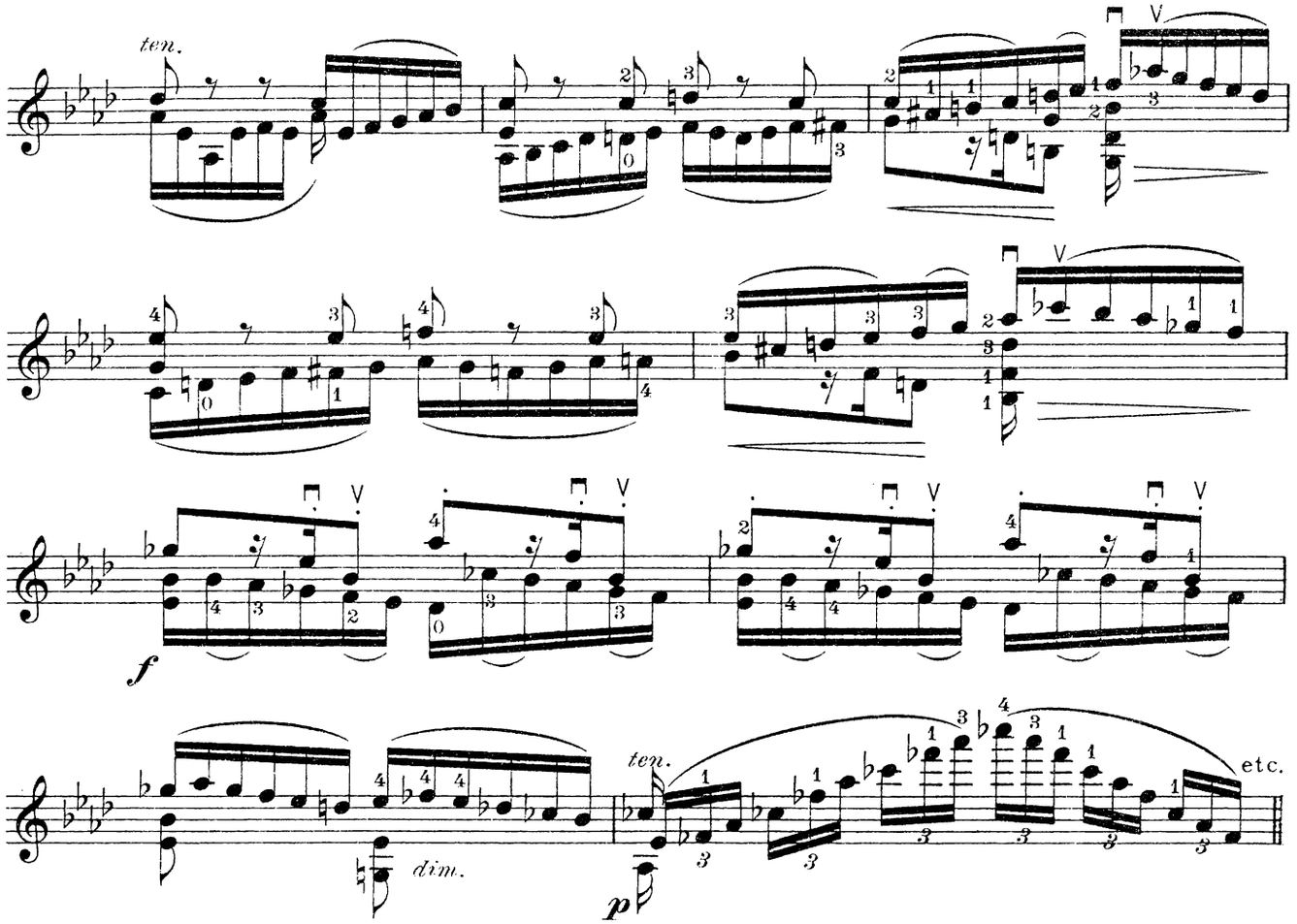


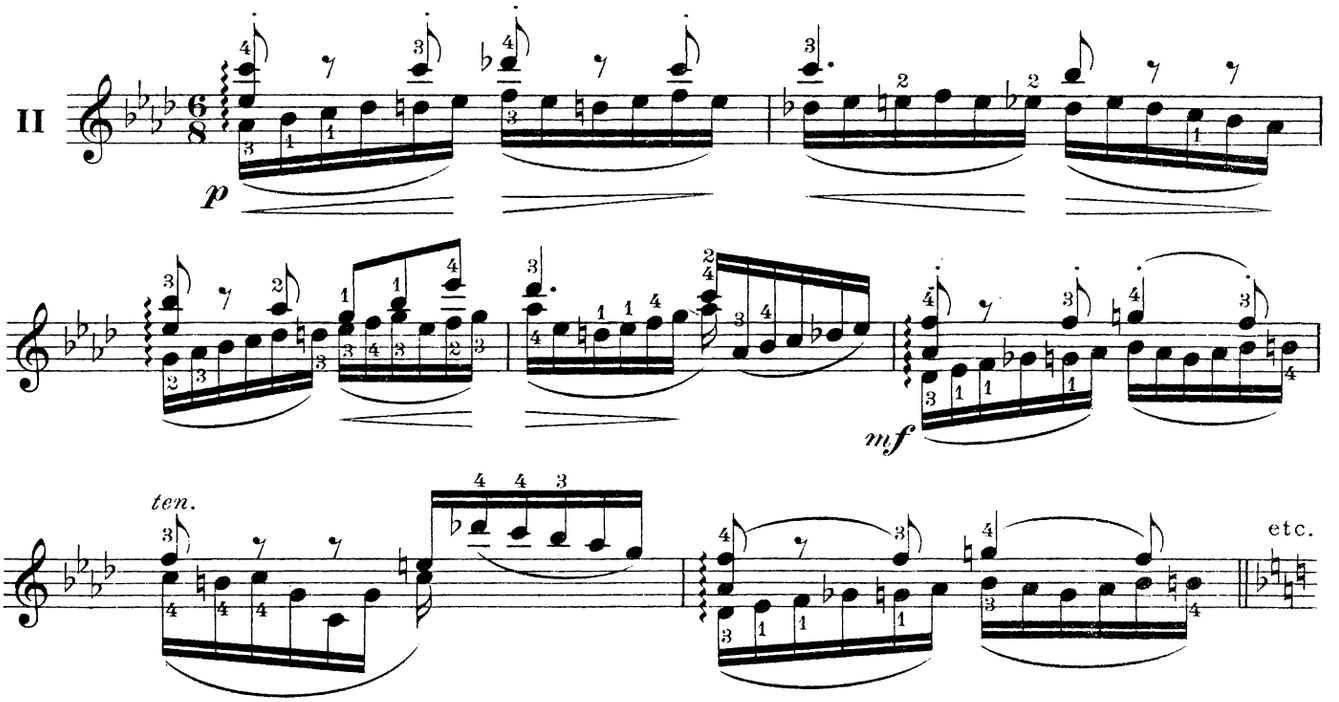
4. Two Extracts from ÉTUDE I (from Six Études)*) by H.W. Ernst

These Six Etudes for solo violin by W. H. Ernst, one of the most brilliant violinists of the past century, are master-pieces of technical virtuosity and are to be ranked equally as high in this respect as any similar works by Paganini, Vieuxtemps or Wieniawski. The following extract may serve as an illustration of the *Duet for One Violin* in its most advanced virtuoso form.

Rondino scherzo (The melody and melodic phrasing should stand out as clearly as possible)

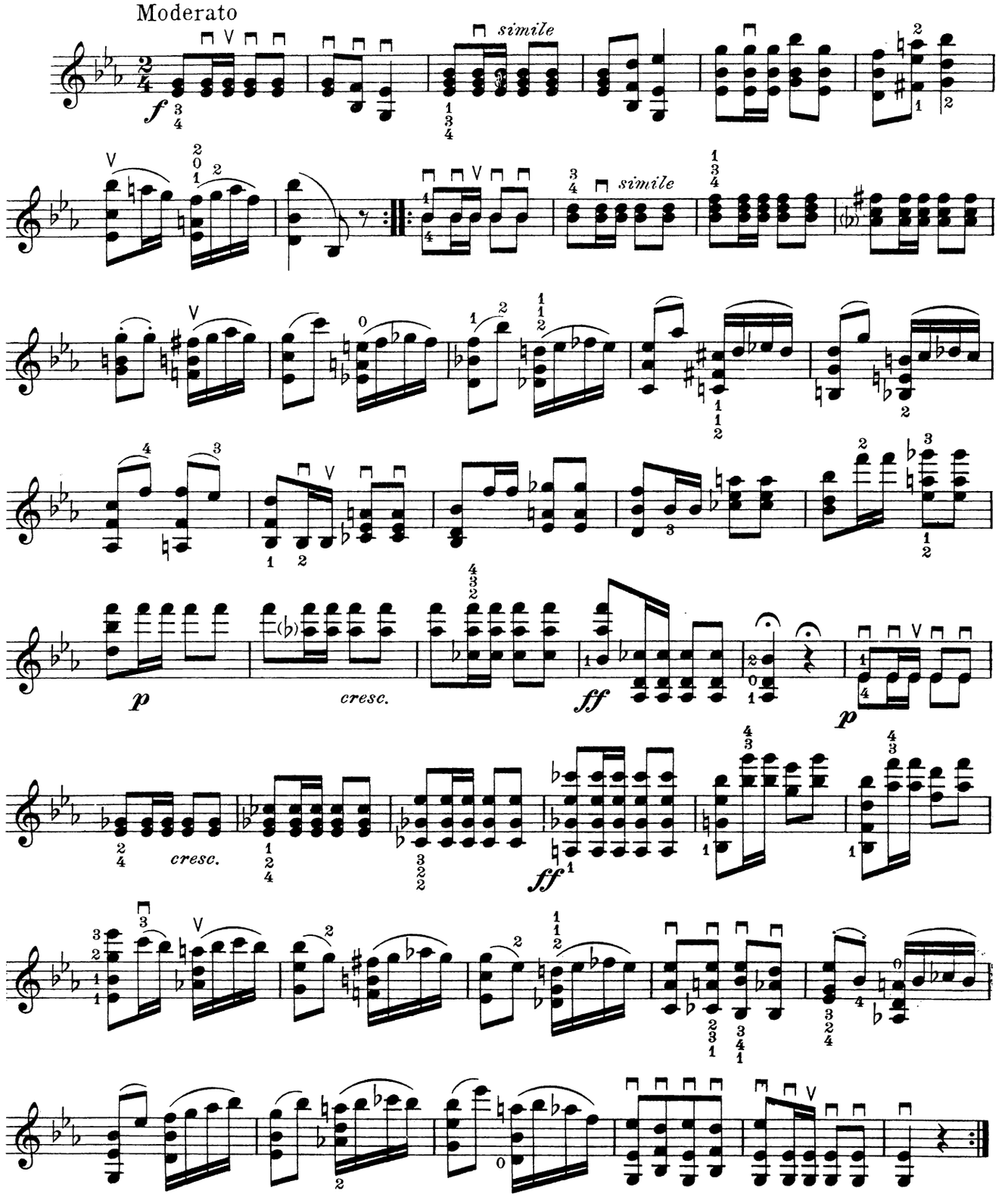


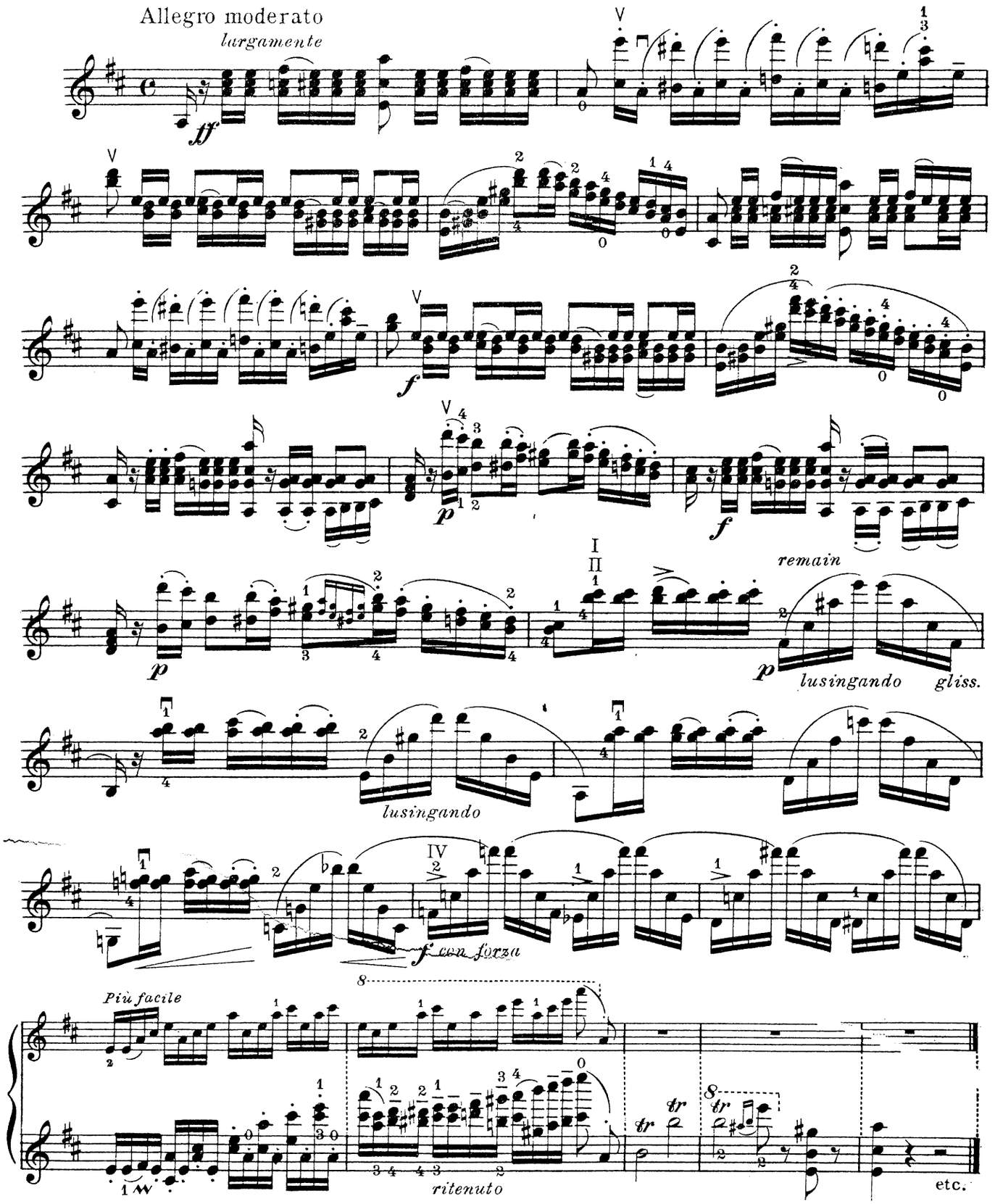
*) From *Six Etudes,* in Two- to Four-part Harmony by H.W. Ernst; edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York.

II



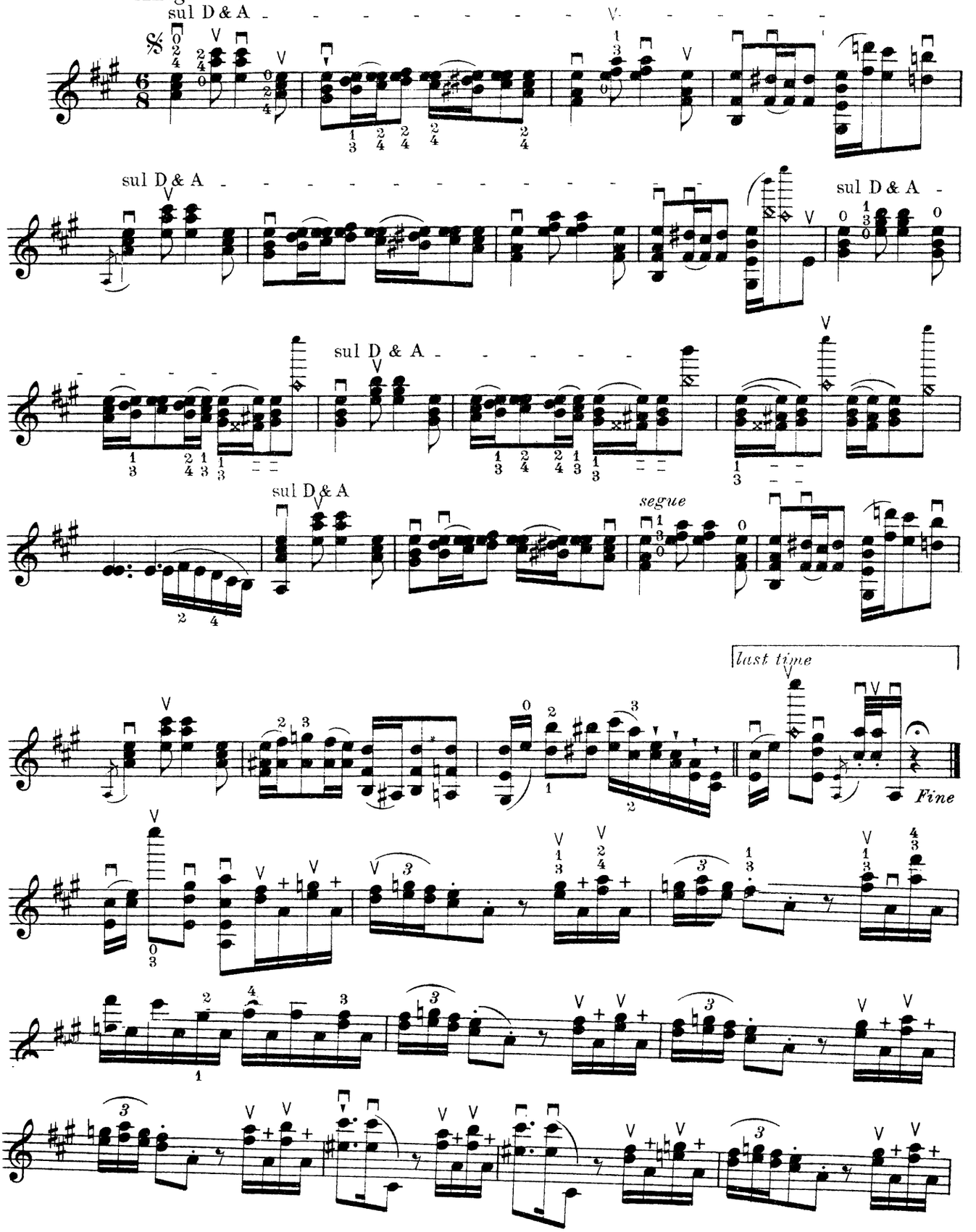
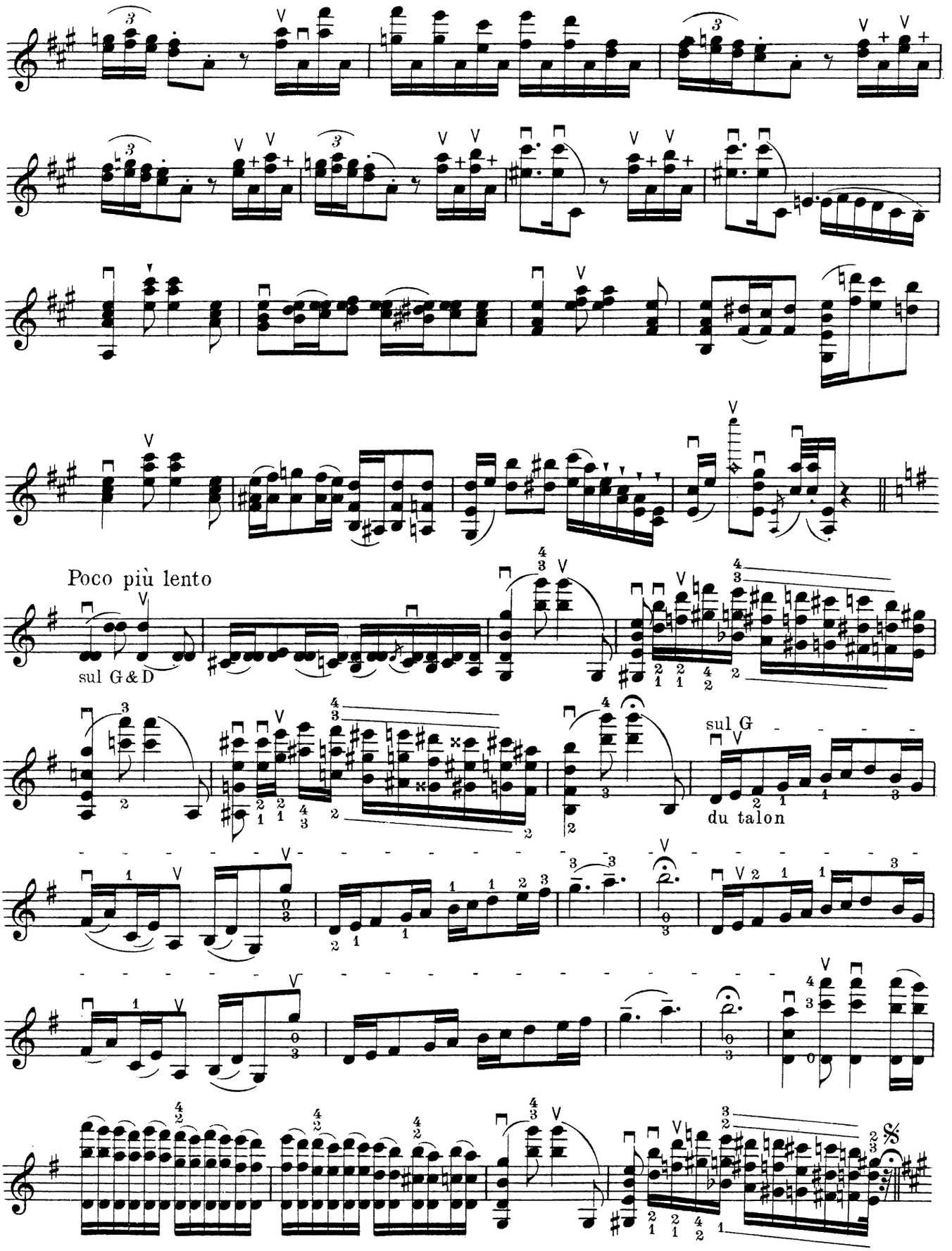
II. INTRICATE EXAMPLES OF DOUBLE STOPPING AND CHORD PLAYING

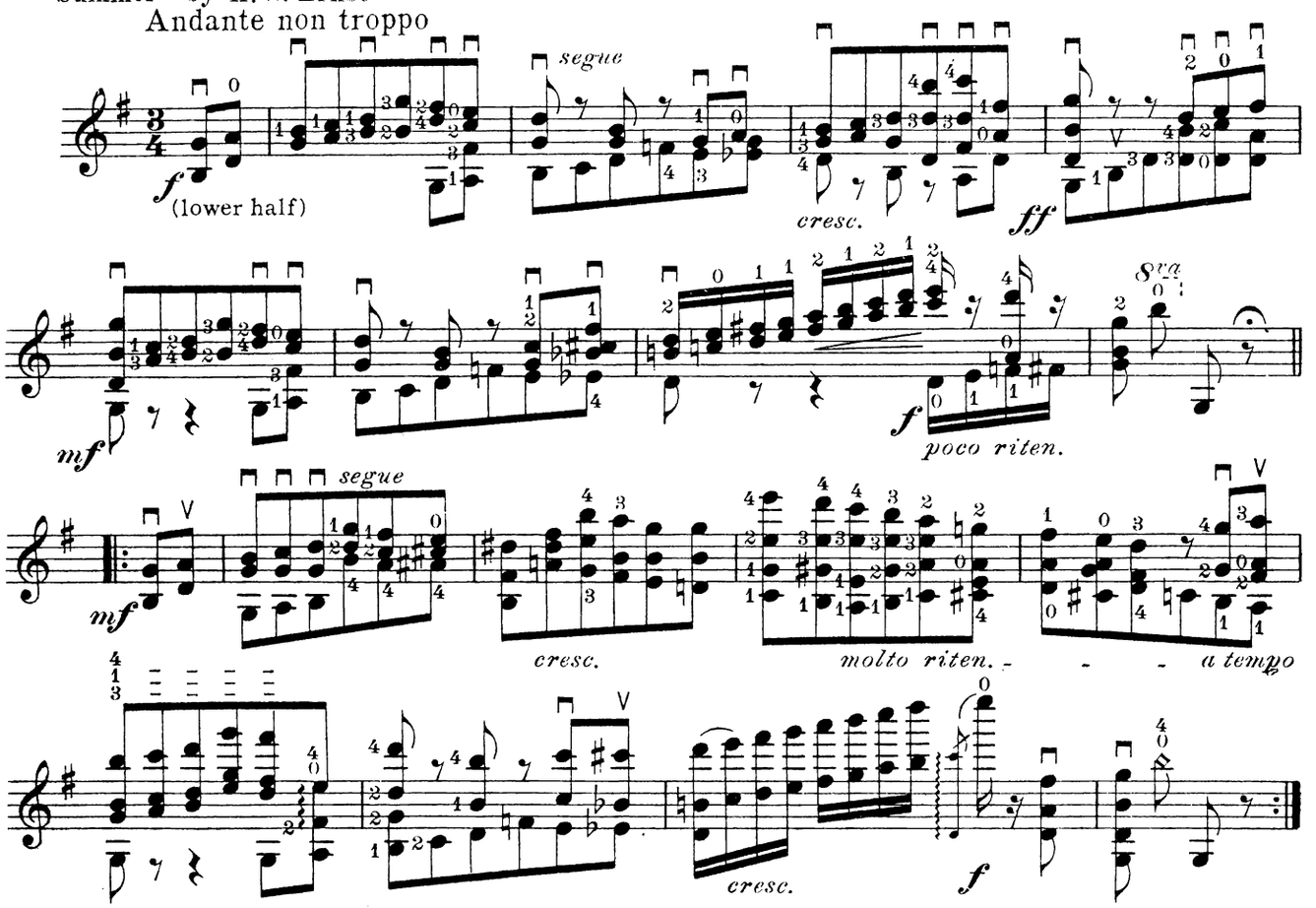
CAPRICE, No. 14 by N. Paganini

(A typical example of Paganini's use of double-stop and chord playing)

Extract from the CONCERTINO (in D major) by H.W. Ernst*)

A brilliant example of virtuoso writing with expert use of double stops, chords, tenths, and in combination with mixed bowing of considerable variety.

*) From a newly revised edition by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York

LE CHANT DU BIVOUAC by H. Wieniawski, Op. 10, No. 8

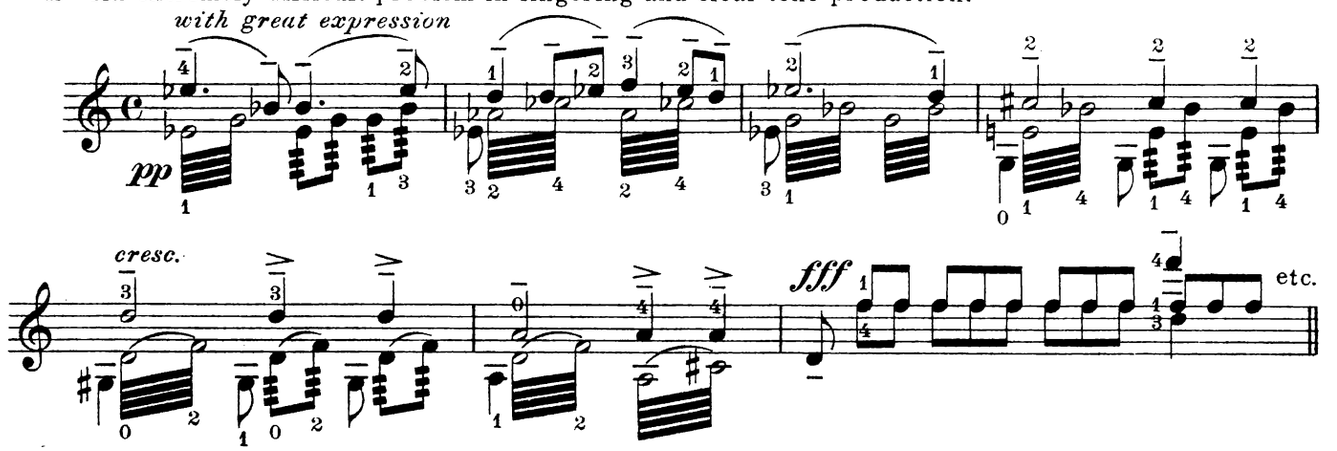
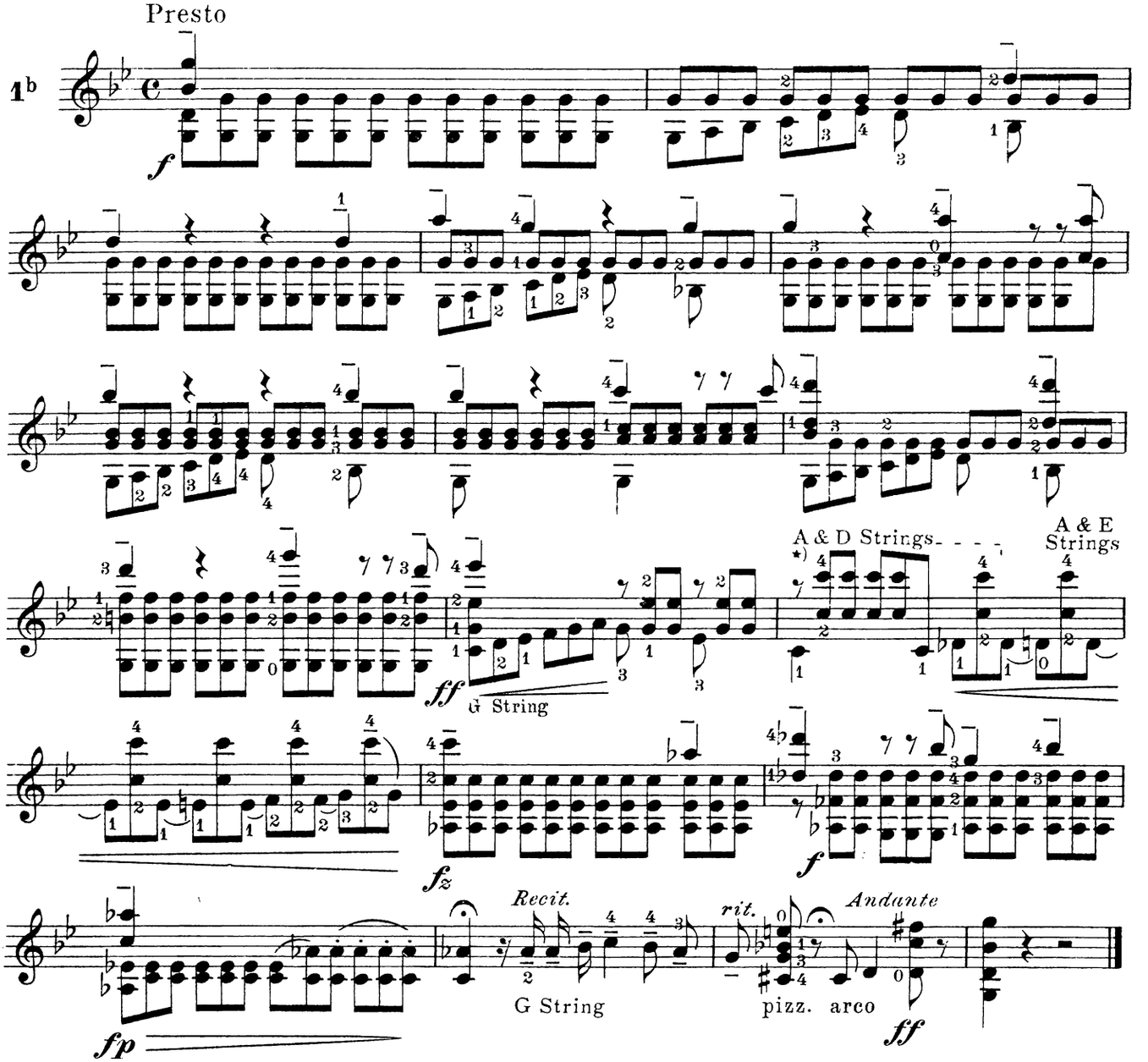
Allegro marziale

Poco più lento
sul G & D
sul G
du talon

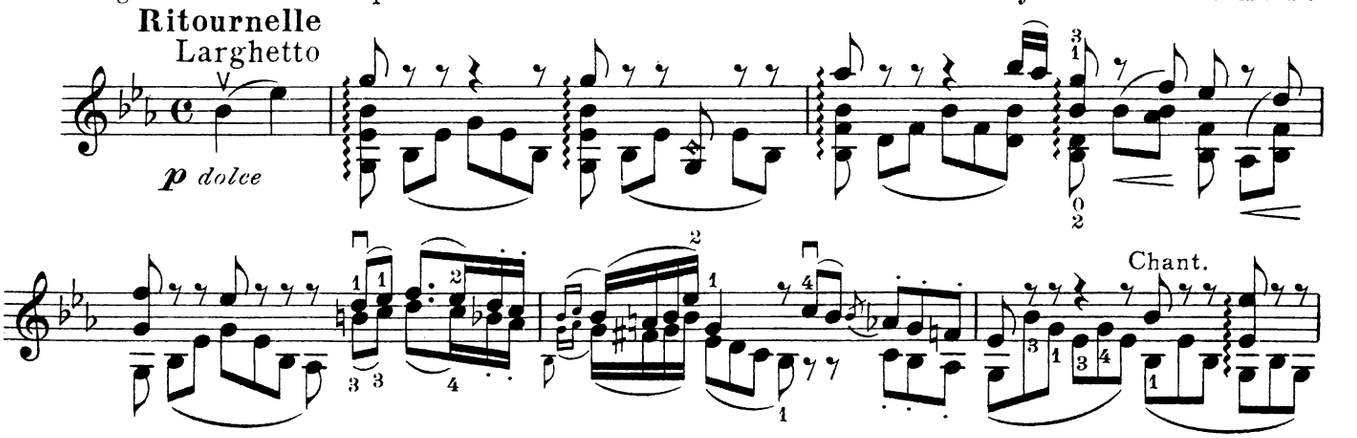
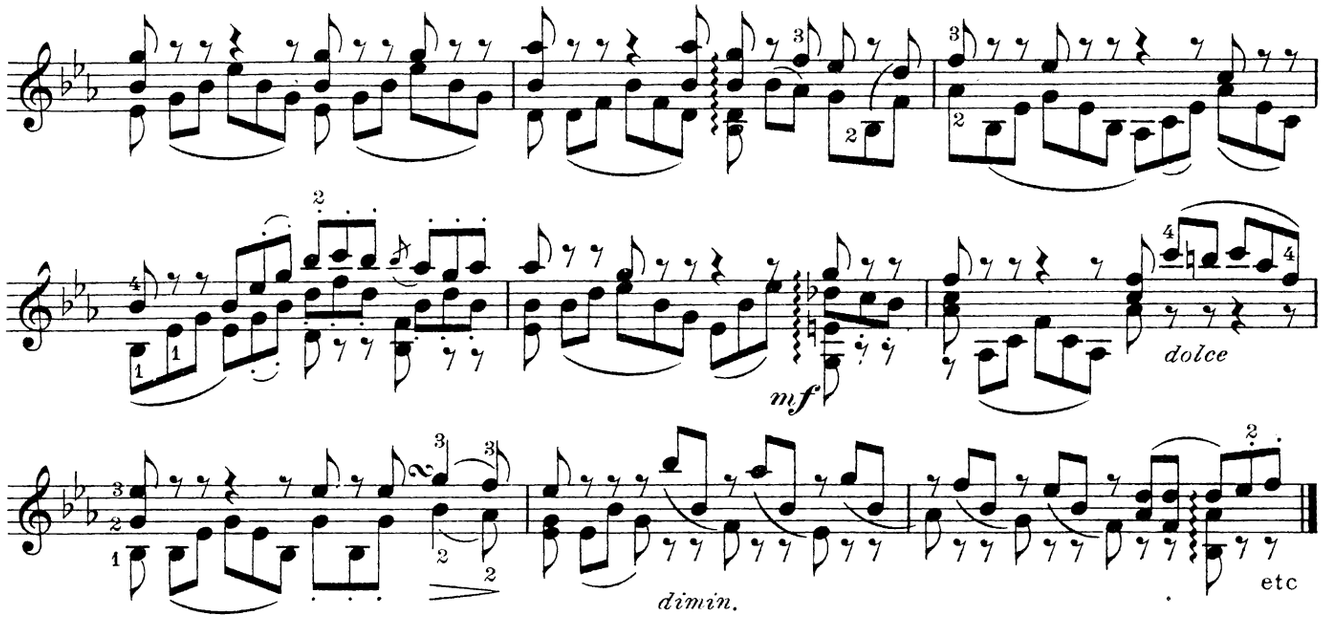
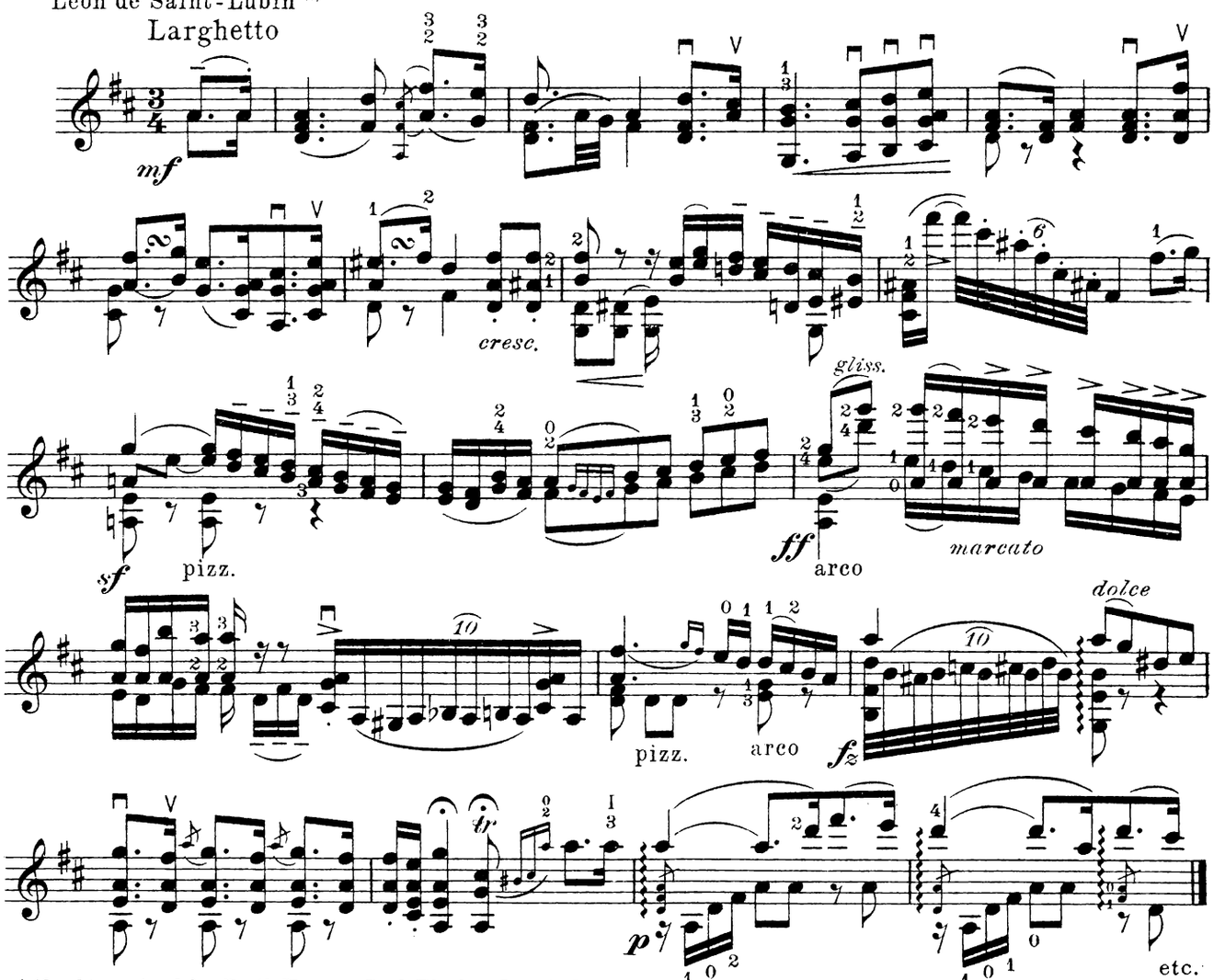
THIRD VARIATION from Étude VI,*) Concert Variations on the Irish air, "The Last Rose of Summer" by H.W. Ernst

*) From *Six Etudes*, in Two- to Four-part Harmony by H.W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York.

III. CONCERT ARRANGEMENTS FOR SOLO VIOLIN

Mention should also be made at this point of a form of virtuoso violin music in which sensational attempts are made to reproduce complete compositions – melody plus accompaniment – on one violin. Such arrangements while lacking in artistic value of a higher order, are nevertheless interesting in a technical sense, and for illustrating certain unique problems rarely ever encountered in other forms of advanced violin solo music. The following extracts may serve as practical illustrations of the concert arrangement for one violin in its most intricate form.

1a) Extract from a middle section and **1b)** CONCLUSION of Schubert's ERL-KING, in a Concert Fantasia for Solo Violin by H.W. Ernst

1a An extremely difficult problem in fingering and clear tone production.

*) See reference to *Fingered Octaves* in introduction to "Octave Playing" page 1.

2. Fragment of a Transcription for Violin Solo of Beethoven's ADELAIDE by Léon de Saint-Lubin

3. Fragment of a Fantasia on the SEXTET from "Lucia di Lammermoor" for Violin Solo by Léon de Saint-Lubin *)

*) Newly revised by Emil Kross. Carl Fischer Inc., N.Y.

V. Harmonics

Artificial Harmonics in single and double-stop form constitute another prominent feature of violin solo music of so-called virtuoso character. Long before Paganini's time they had been employed by certain of the old Italian masters but without lasting success. The great Genoese virtuoso, however, revived their use and employed them with such skill and originality as to establish them once more for the exploitation of sensational effects. (See pages 53 and 54.)

Considerable study material for *single Harmonics,* both natural and artificial has been provided in preceding Books of this Course (Book Four, pages 56 and 57, simpler varieties possible in the first position and Book Seven, page 72, containing advanced study material for Scales and Broken Chords in Artificial Harmonics, produced through stretching of the *fourth, fifth,* as well as the major and minor third)

The following extracts, selected from representative works, may serve as practical examples of how *Single and Double-Stop Harmonics* are employed in advanced solo violin music of virtuoso type.

I. SINGLE HARMONICS

TWO EXTRACTS FROM SOLO WORKS by H. W. Ernst

1. From the Hungarian Melodies (Airs Hongroise)*)

Andante con molt' espressione

s. h. sul G

molto più mosso quasi del doppio

cresc.

etc.

*) from "Hungarian Melodies" by H. W. Ernst Op. 22. Revised by Arno Hilf. Carl Fischer, Inc., New York

2. From the CONCERTINO (in D major) Rondo

Allegro moderato

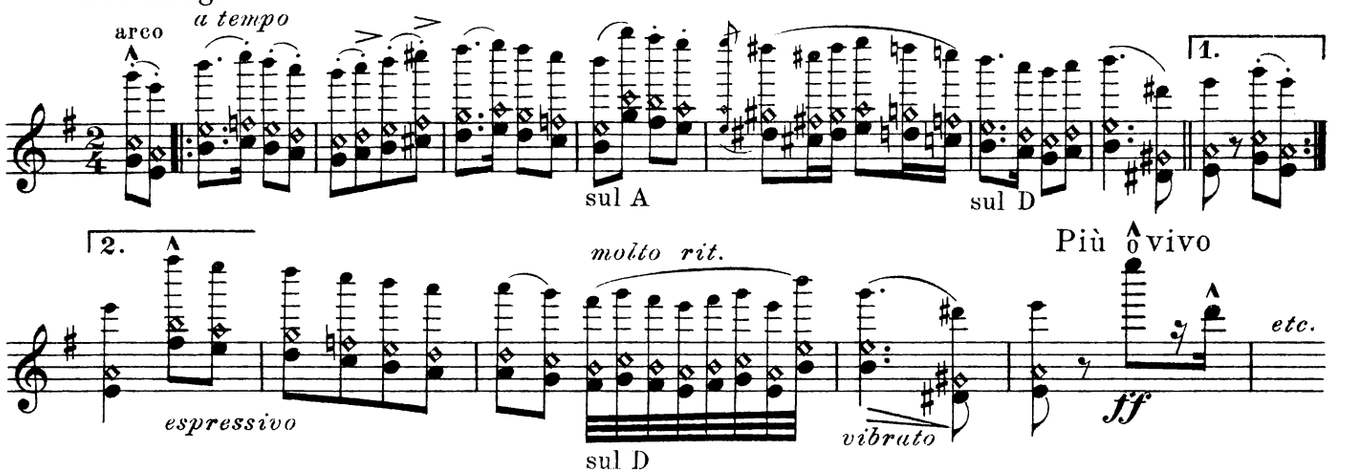
cresc.

segue

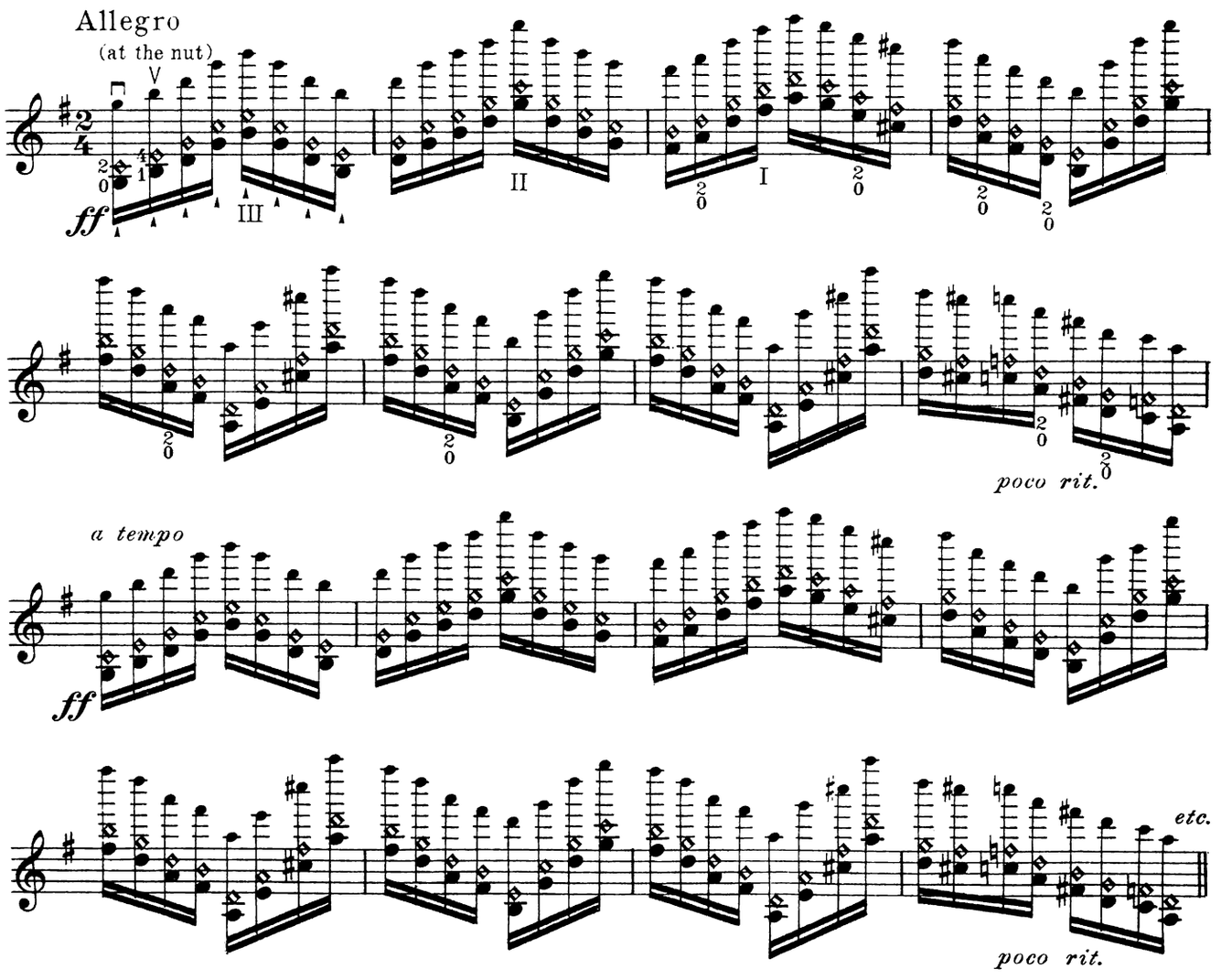
etc.

ff

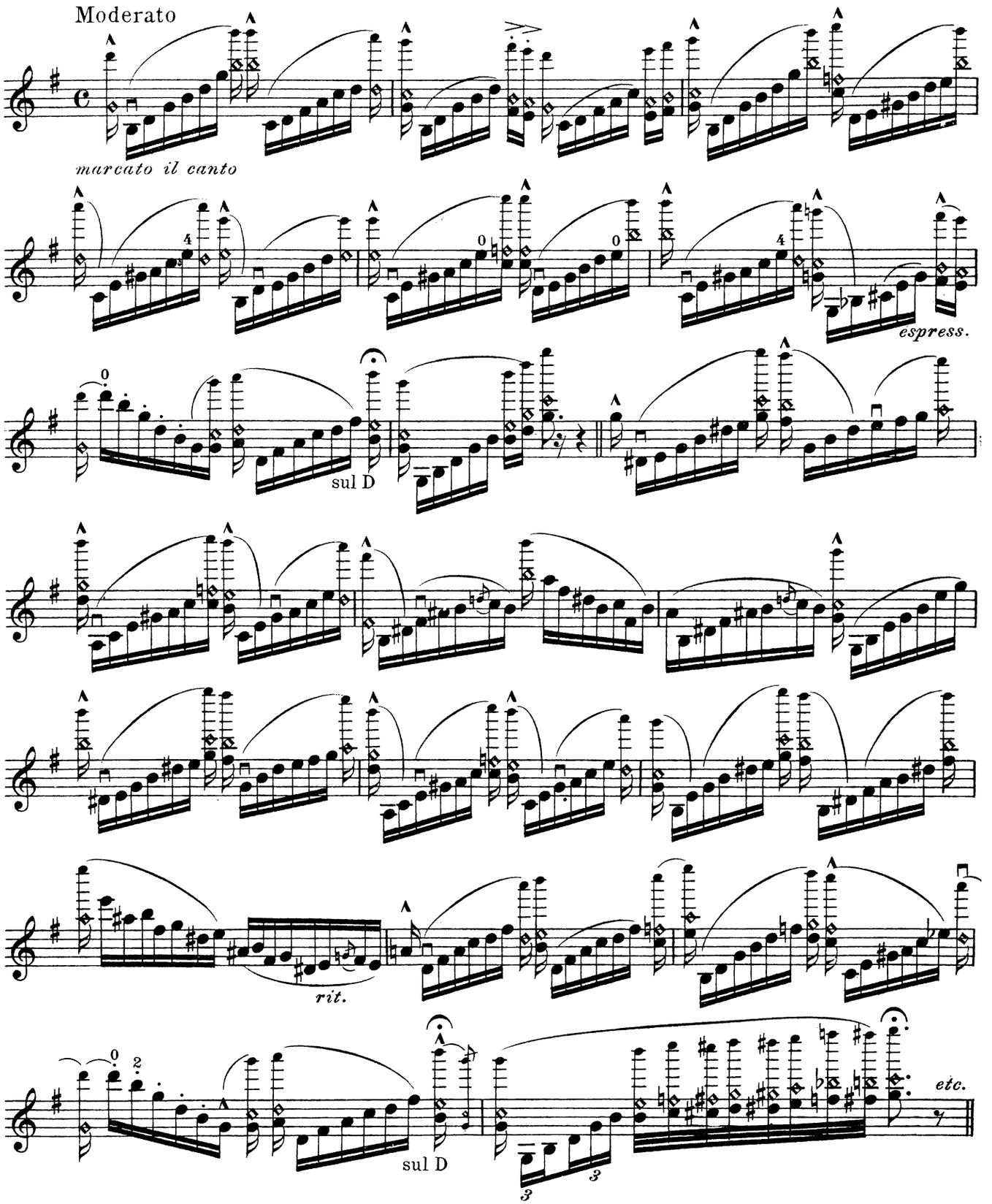
FOUR EXTRACTS FROM SOLO WORKS by H. Wieniawski

1. From SOUVENIR DE MOSCOU (Airs Russes) *)

*) Published for Violin and Piano by Carl Fischer, Inc., New York

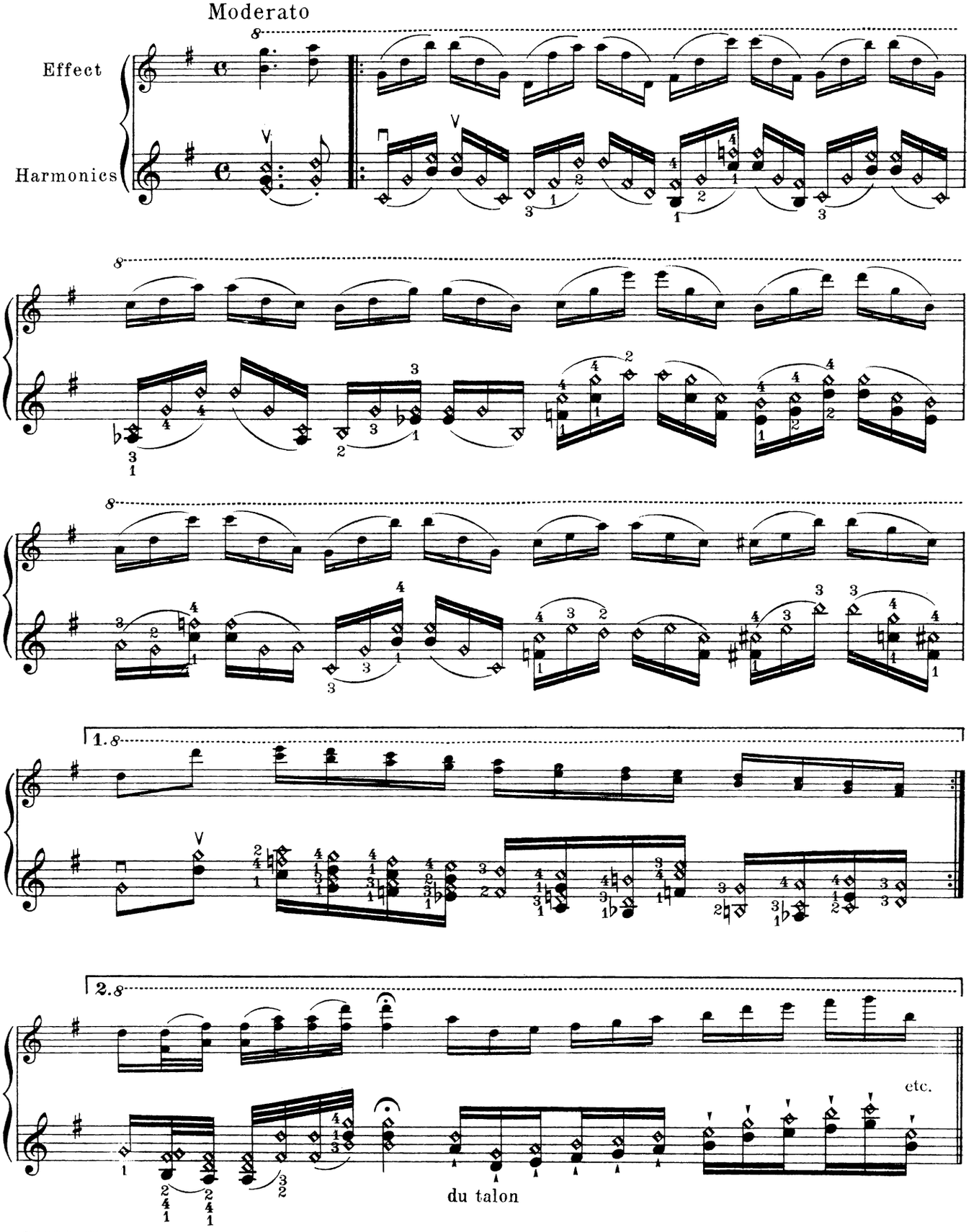
2. From LE CARNEVAL RUSSE (Variation No. 10)



3. Another and more difficult extract from SOUVENIR DE MOSCOU, for Single Harmonics with Arpeggio Accompaniment

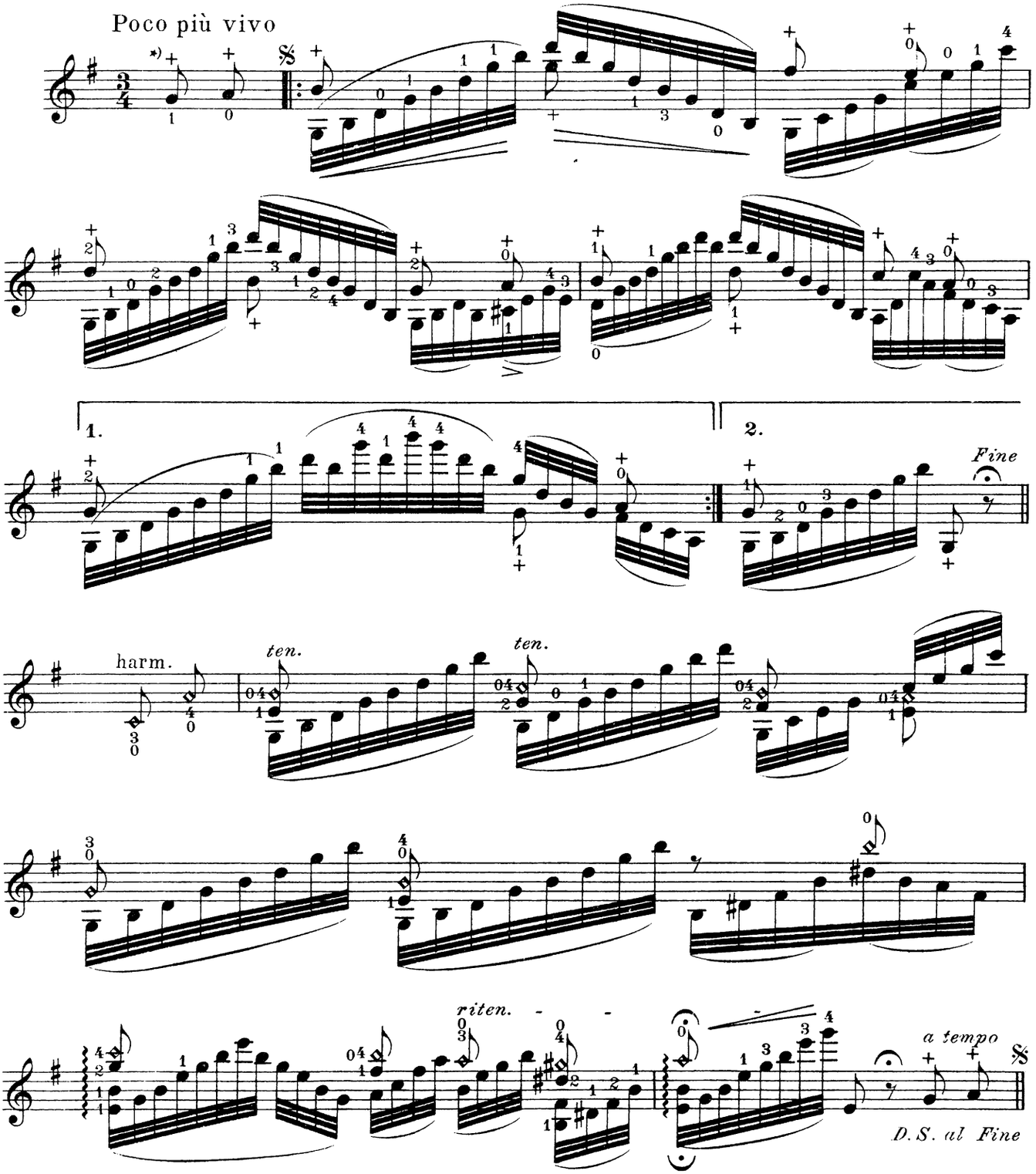


4. From LES ARPÉGES (Op. 10, No. 9) A Variation in Arpeggio bowing, with single and incidental double-note Harmonics



Fourth Variation from Etude VI,**) Concert Variations on the Irish Air,"The Last Rose of Summer" by H. W. Ernst

(For combination of Single Harmonics, Left-Hand pizzicato and rapid accompanying passages)



*) Play all pizzicati and harmonics with as strong a vibrato as possible

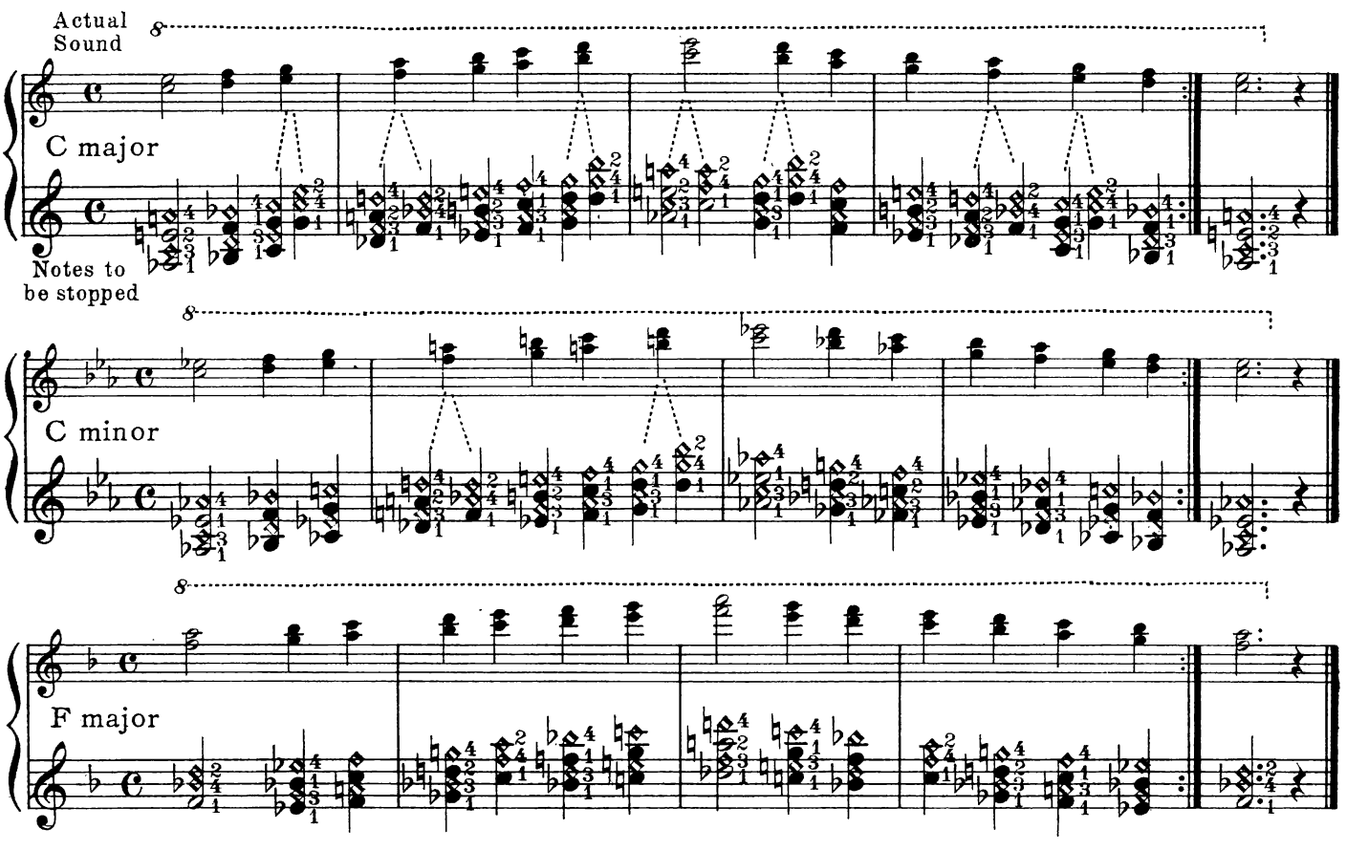
**) from Six Etudes, in Two- and Four-Part Harmony by H. W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer Inc., New York

2. DOUBLE-STOP HARMONICS

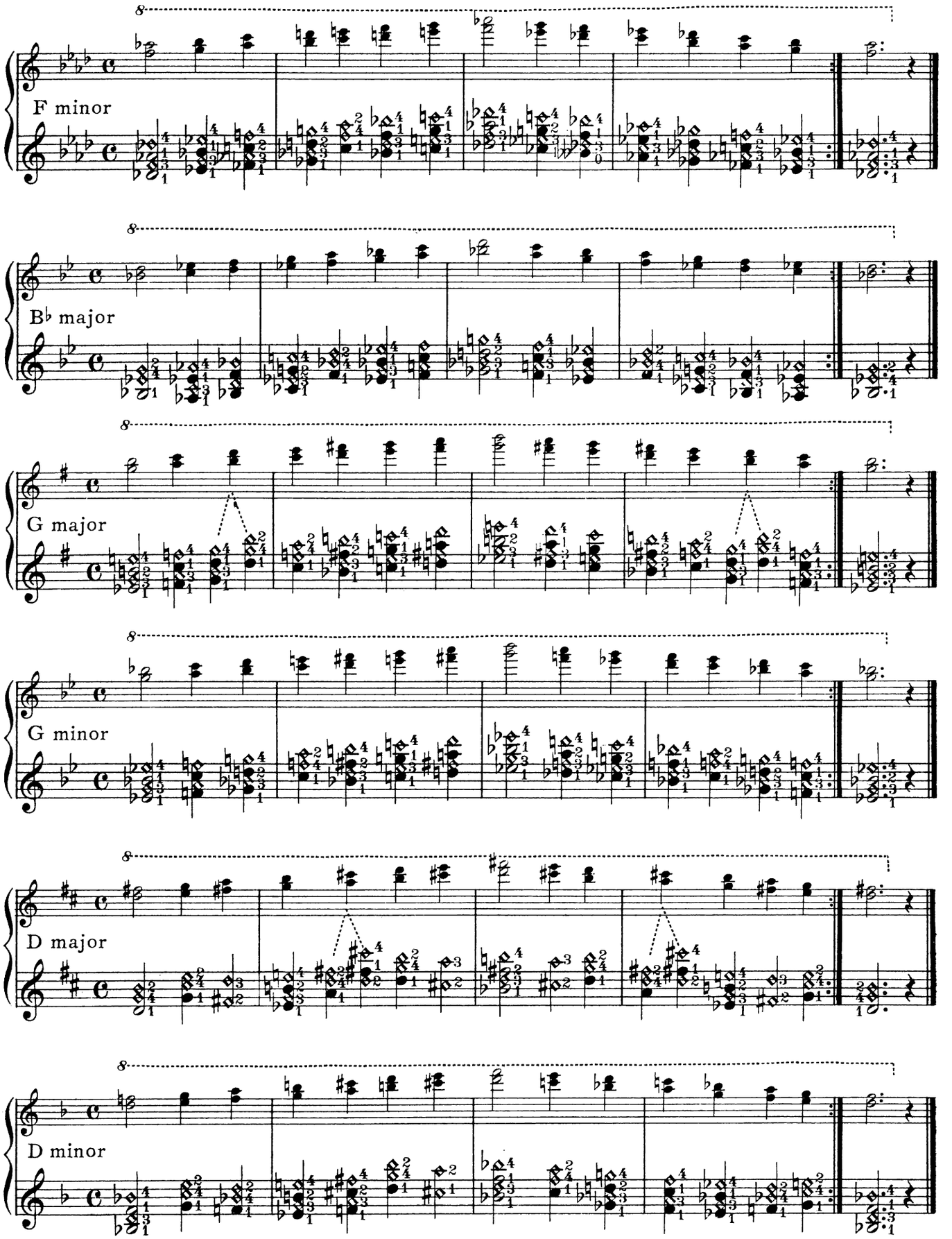
Double-Stop Harmonics, dependent upon intricate and delicate co-operation of the left hand fingers and bow, are most unreliable and risky at all times, and their production involves a degree of incessant application and patience on the player's part, quite out of keeping with their true artistic value or musical effect. Perfectly true strings are a prime necessity and to insure reliable responsiveness to the touch they should be thin. As to physical needs of the player, desirous of mastering the intricacies of Double-Stop Harmonics, he should have long fingers and a broad hand, for spanning the large distances between the various intervals and strings. In addition, a perfect sense of hearing, aided by in-born instinct for absolute pitch, are important essentials.

While not frequently employed, nor specially useful in a general sense for practical playing purposes, the study of Double Stop Harmonics is to be encouraged as it provides an invaluable method for gaining final perfection and mastery of left hand accuracy, and skill in bowing.

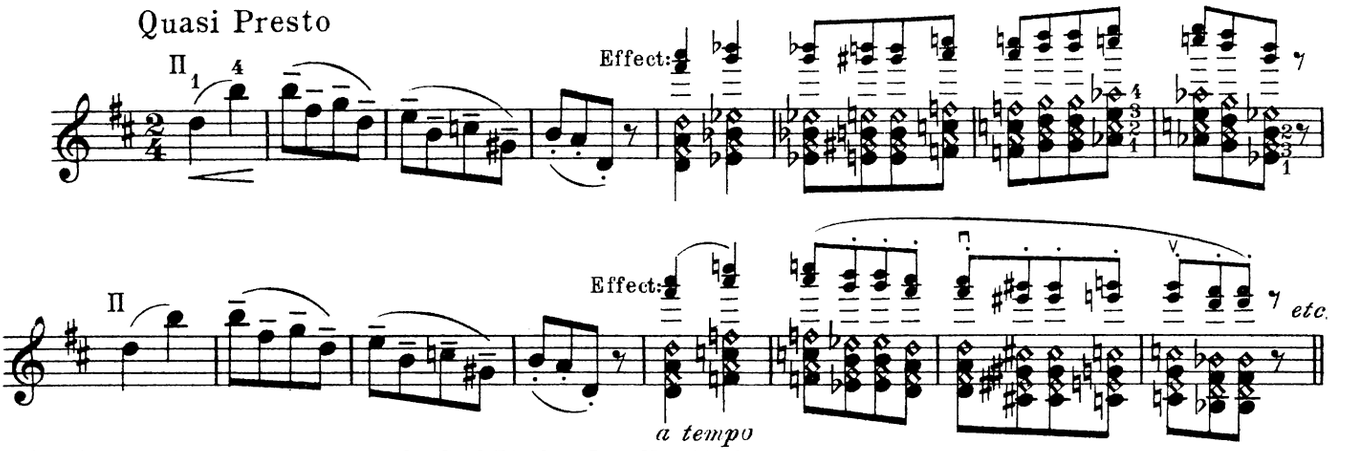
A FEW SCALES IN DOUBLE-STOP HARMONICS



★ It might be recommended to those in need of additional study material of this kind to procure Richard Hofmann's "School of Harmonics", a most reliable and well-nigh exhaustive work on this particular subject.

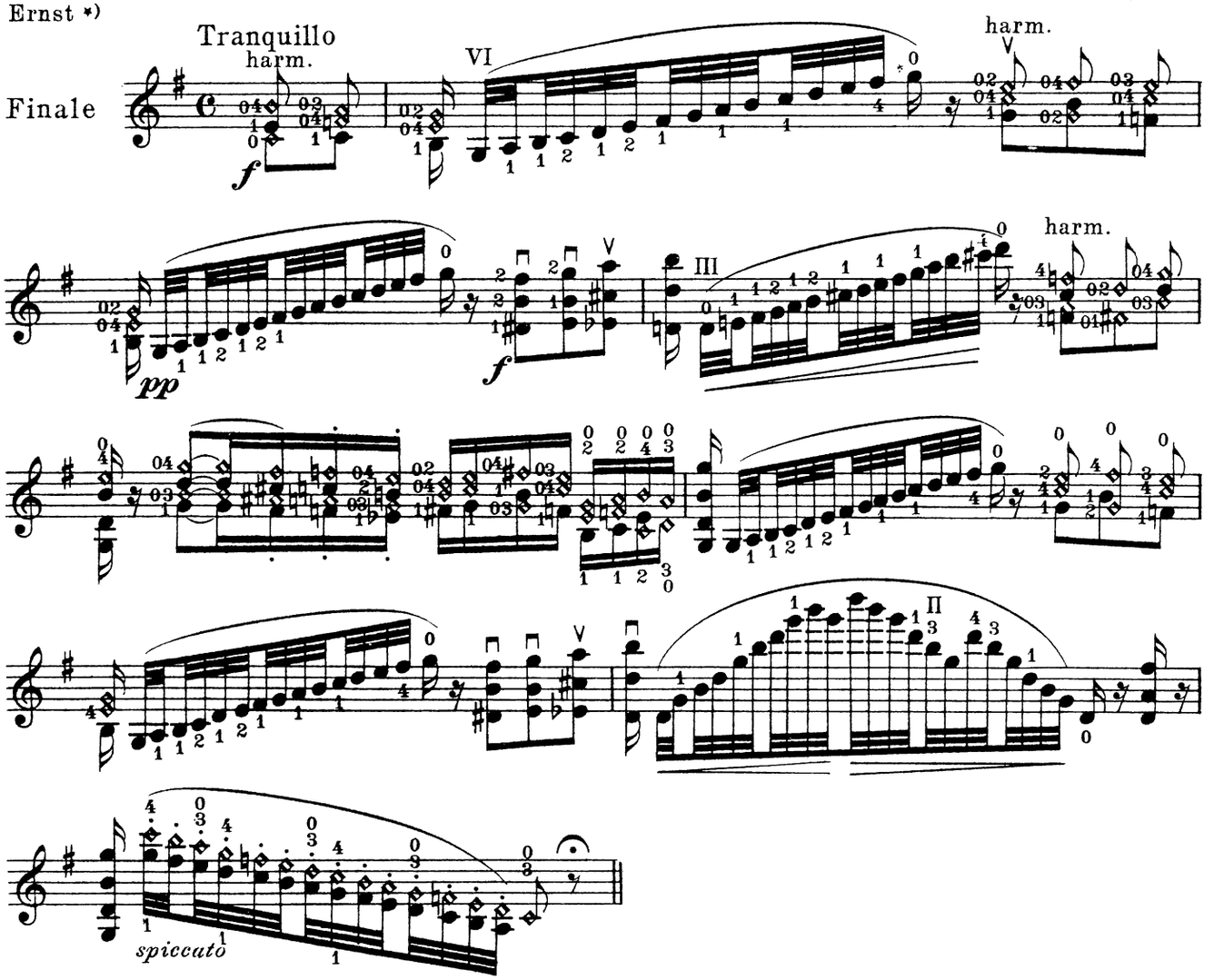

F minor
B♭ major
G major
G minor
D major
D minor

Extract from LA RONDE DES LUTINS, Scherzo fantastique by A. Bazzini,*) Op. 25



*) Published for Violin and Piano by Carl Fischer, Inc., New York

Part of the FINALE from the Concert Variations on the Irish Air, "The Last Rose of Summer" by H. W. Ernst *)



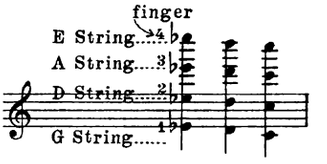
*) from *Six Etudes*, in Two- and Four-Part Harmony by H. W. Ernst, edited by Leopold Auer. Reprinted by permission of the publishers, G. Schirmer, Inc. New York

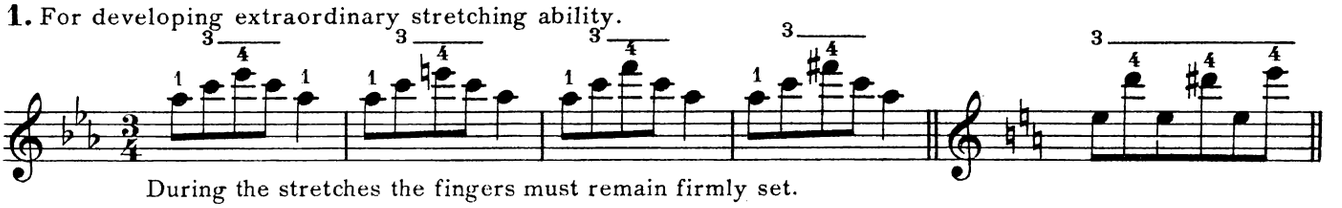
VI. Paganini's Contribution to the Virtuoso's Repertoire

The consideration of virtuosity in its most sensational phases brings to mind the name of Nicolo Paganini. The enthusiasm and astonishment which he aroused throughout Europe during the course of his concert tours was due to the brilliancy and startling originality of his playing, and according to all accounts to the unprecedented technical facility he displayed. As far as known he only played his own compositions, none of which were published until after his death. Practically everything found among his manuscripts was subsequently published, giving ample proofs of his skill and daring as a technician, and in the case of his famous *24 Caprices*, of his creative genius and musicianship as well. These Caprices, his two Concertos, Variations and shorter solo works, of course, have been available in printed form for many years, and have become common property, so-to-say, of the entire violin playing world. *)

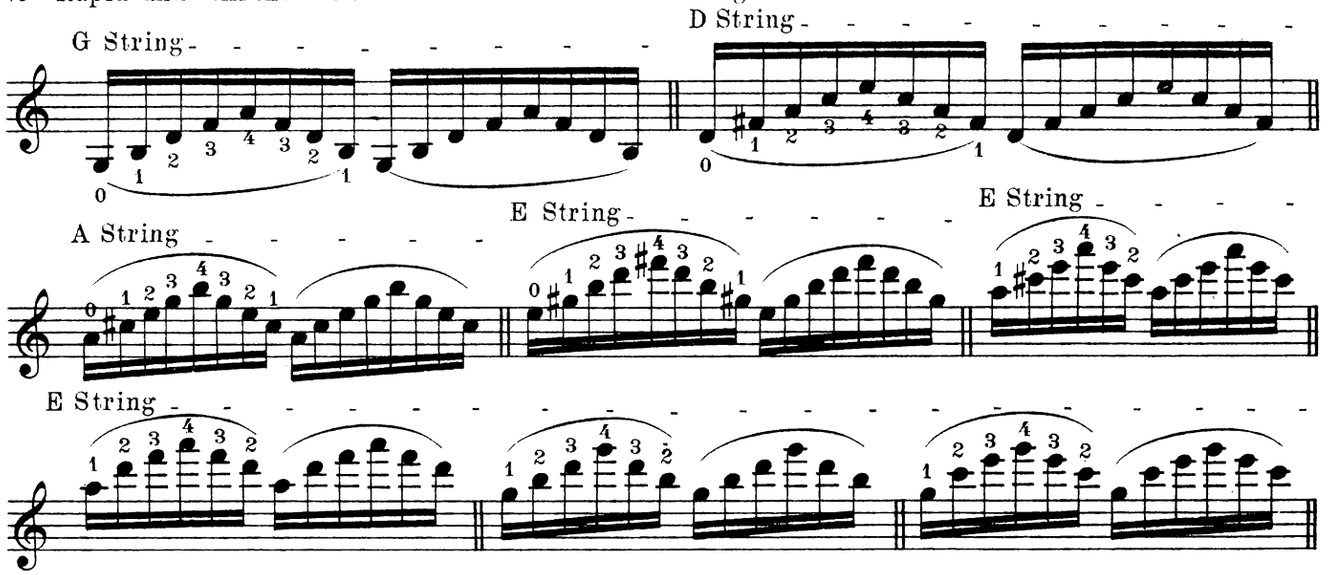
Therefore rather than discuss these well-known works at length, it seems of greater interest to our present generation of violin students, at least, to refer to some of the outstanding features of Paganini's virtuosity, and to offer a brief survey of those *bravoura* effects in the playing of which he excelled, and through which he established standards of virtuosity, unapproached by any of his former-day or living competitors.

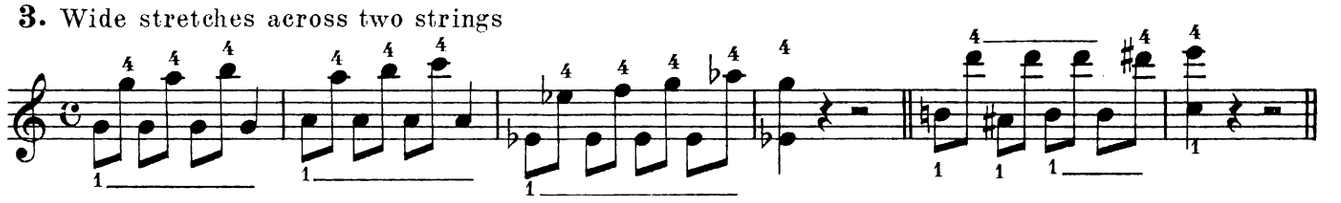
*) For more detailed descriptive analysis of Paganini's works see my book on "Violin Master Works and Their Interpretation" (page 55) published by Carl Fischer, Inc., N. Y.

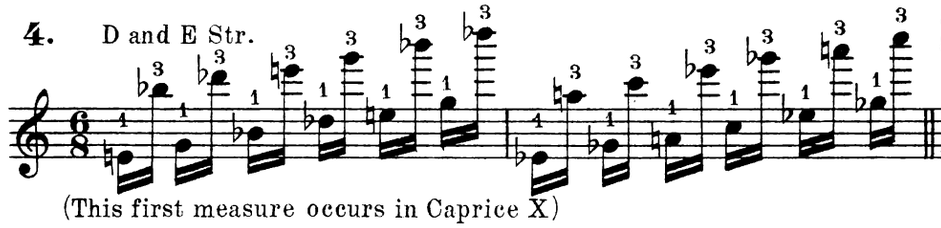
A WORD AS TO FINGER STRETCHES. It was claimed by contemporaries of Paganini (Carl Guhr in particular) that, contrary to general belief his left hand had not been particularly large, but that he had known how to increase the stretching powers of his fingers, which were long and slender, through consistent regular practise to an almost abnormal extent; in fact it was claimed that he could reach the distance of three octaves, on the four strings, simultaneously with firmly set fingers:

While modern technical works of the Sevčik type, or the famous *Basic Studies* (Ur-Studien) by Carl Flesch etc. contain exhaustive exercising material for strengthening and stretching the fingers in every conceivable way, the following short illustrations will aid materially towards a better understanding of what the above-mentioned Carl Guhr referred to in particular as some of Paganini's "Tours de Force." The examples for practise are partly derived from Carl Guhr's suggestions, while many have been selected from existing works by Paganini.

1. For developing extraordinary stretching ability.

During the stretches the fingers must remain firmly set.

2. Rapid and still more extended stretches on one string

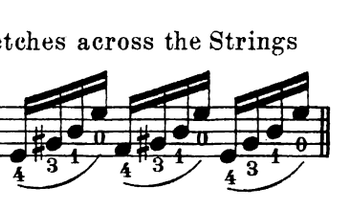


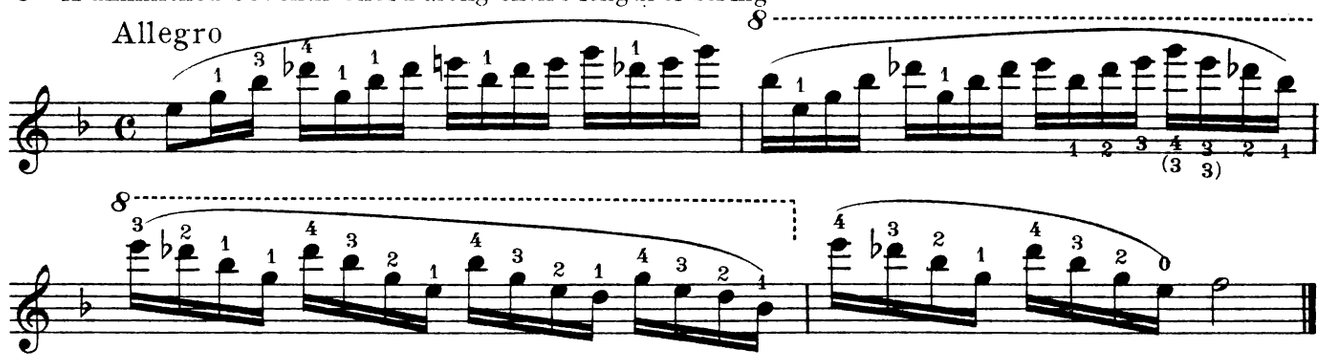
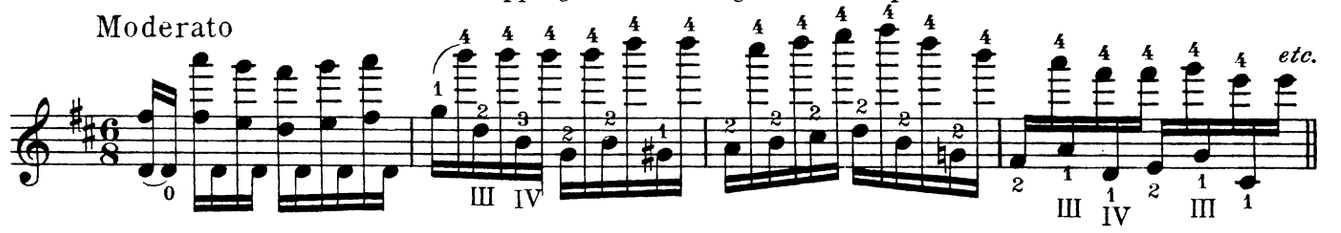
3. Wide stretches across two strings

4. D and E Str.

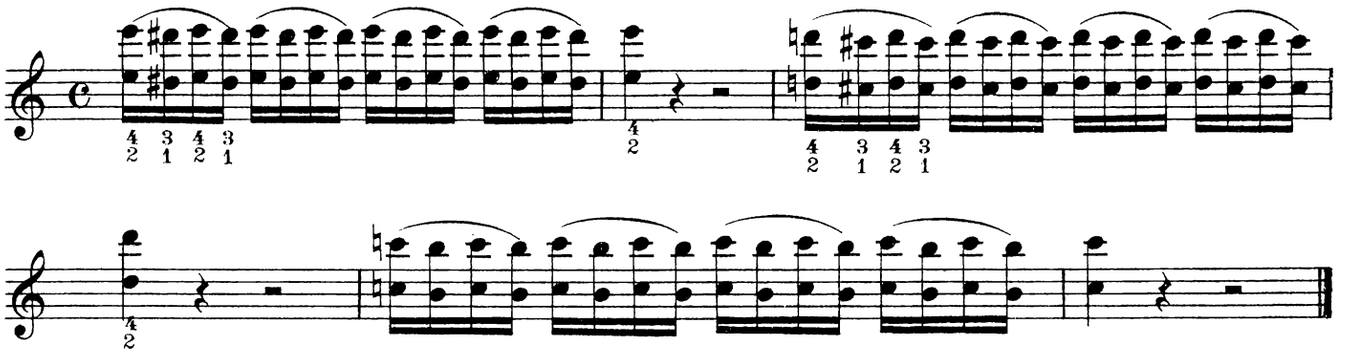


(This first measure occurs in Caprice X)

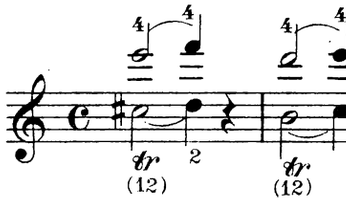
5. Stretches across the Strings



6. A diminished Seventh Chord along entire length of string

7. Stretches in 10ths with constant skipping across strings (From Caprice II)

8. Difficult stretches for fingered Octaves in half steps (Preparatory to Octave Trills)

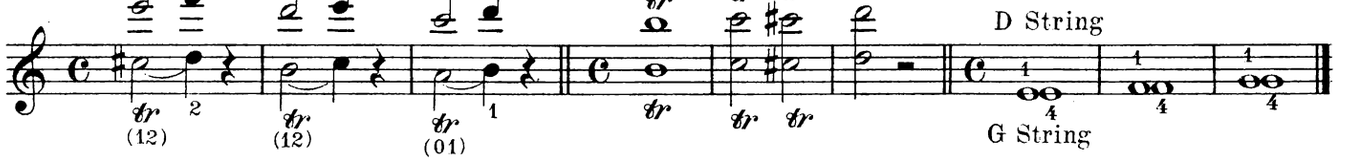


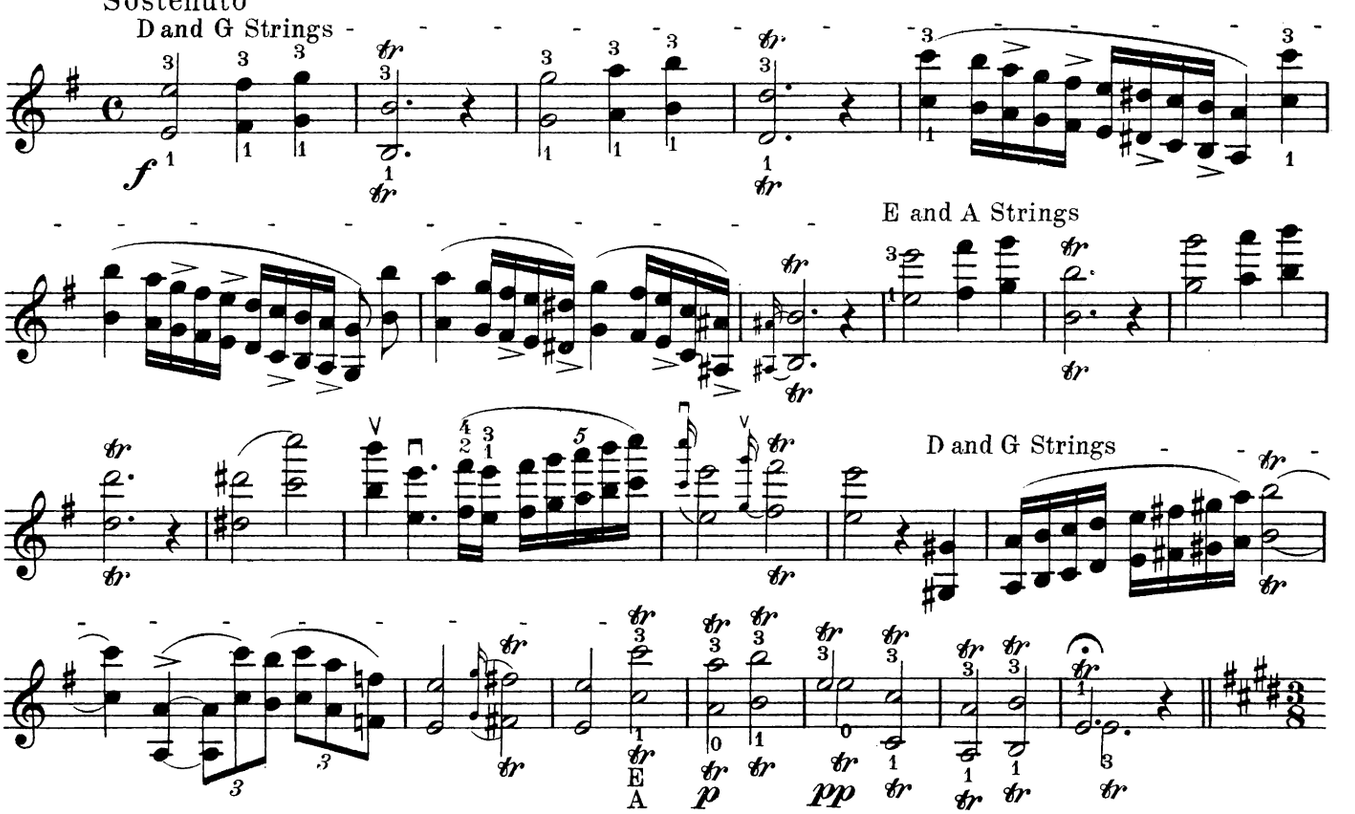
9. TRILLS

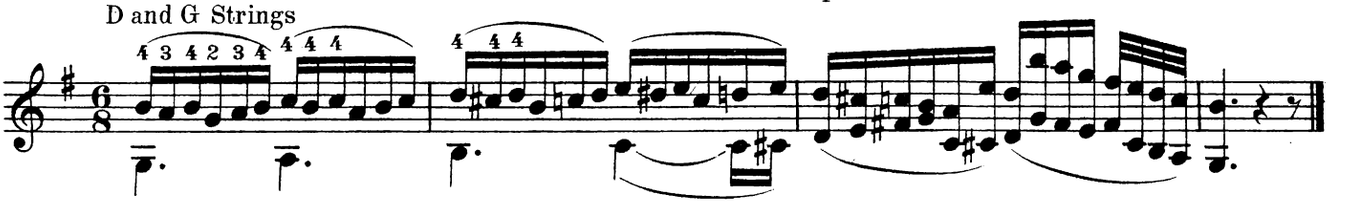


10.

11. THE UNISONO STRETCH



12. FAMOUS OCTAVE AND UNISONO TRILLS occurring in the Caprice III

13. Stretches in Connection with sustained notes and double stops



14. DOUBLE STOPS from CAPRICE IV

Maestoso

f

IIId & IVth

tr

etc.

15. From the CAPRICE XIII

Allegro

dolce

etc.

16. From the CAPRICE XXI

Amoroso D and G Strings

simile

con espressione

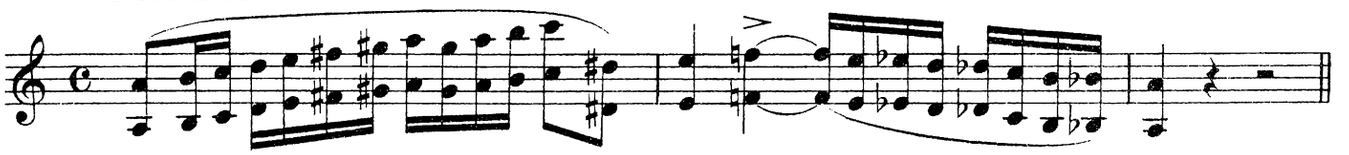
IId & IIId

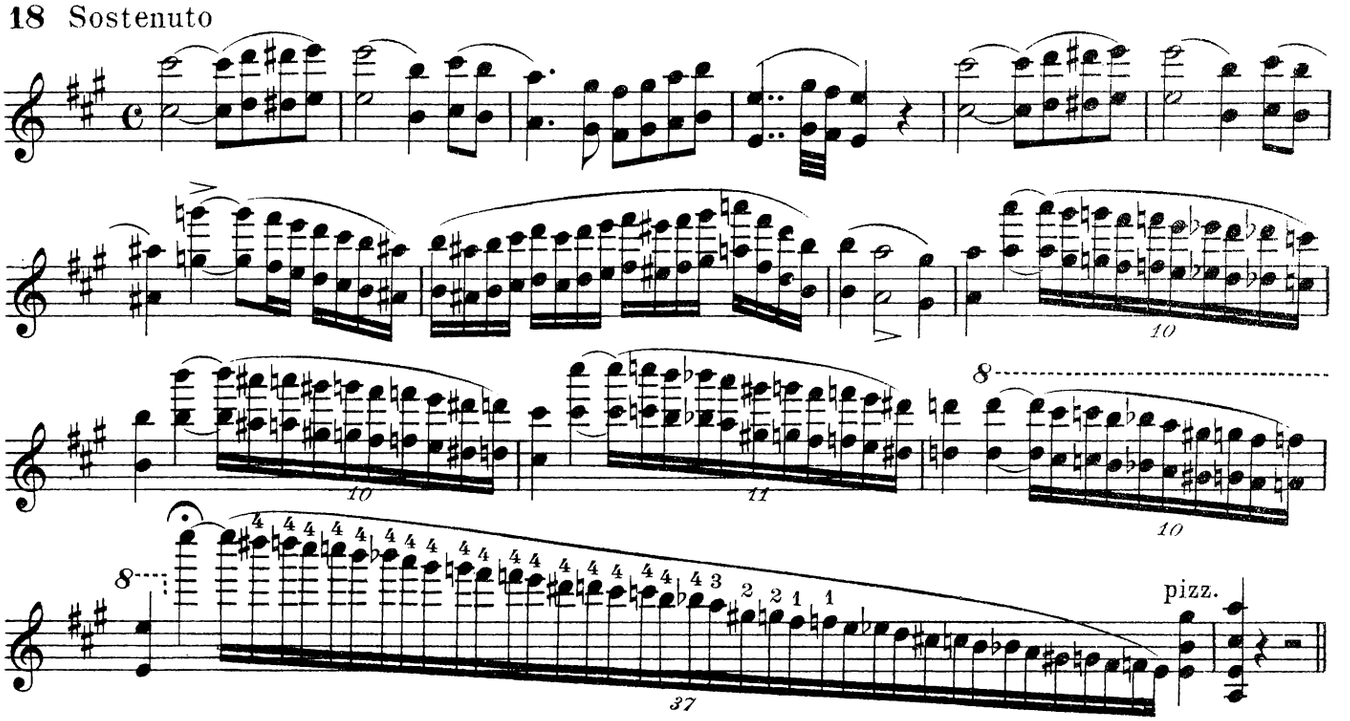
tr

etc.

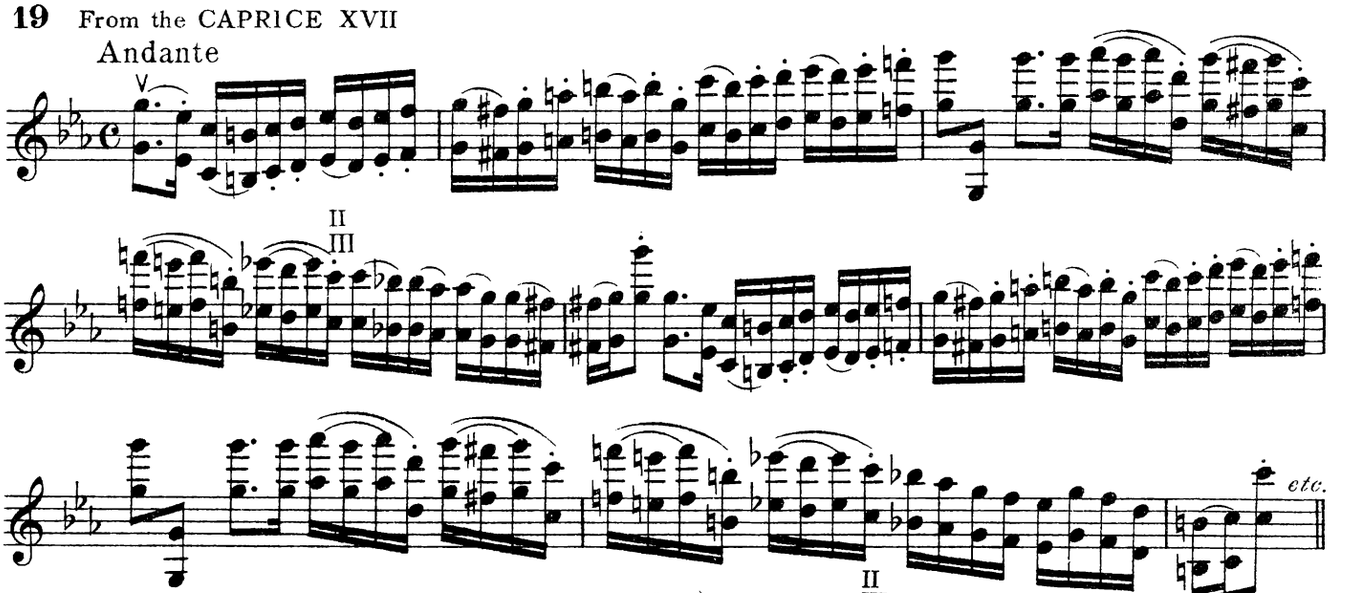
17 OCTAVES

Allegro

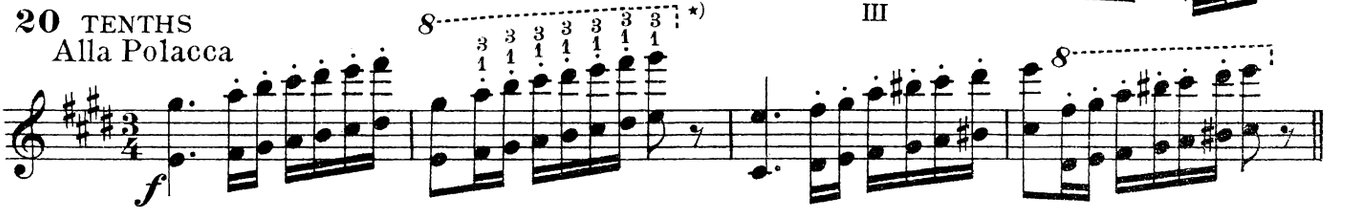
D and G Str.

18 Sostenuto



19 From the CAPRICE XVII

Andante

20 TENTHS

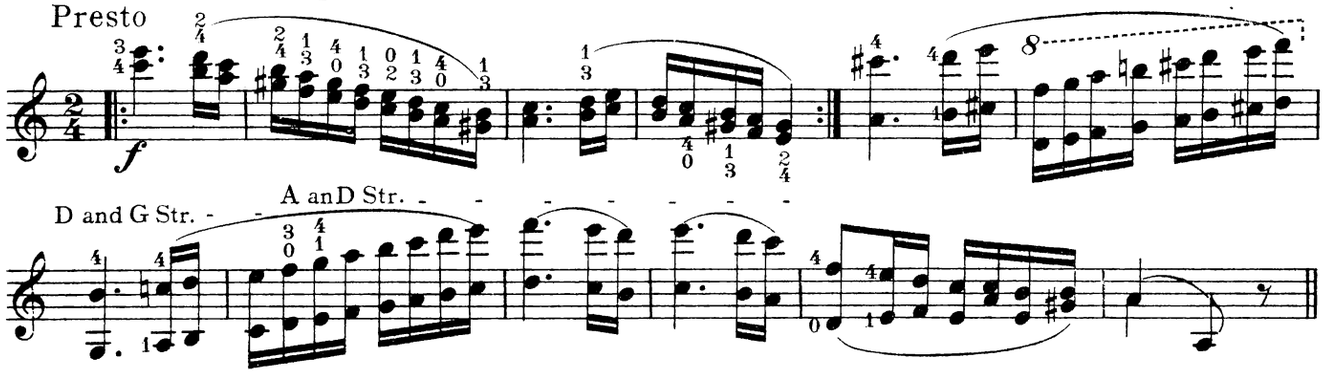
Alla Polacca



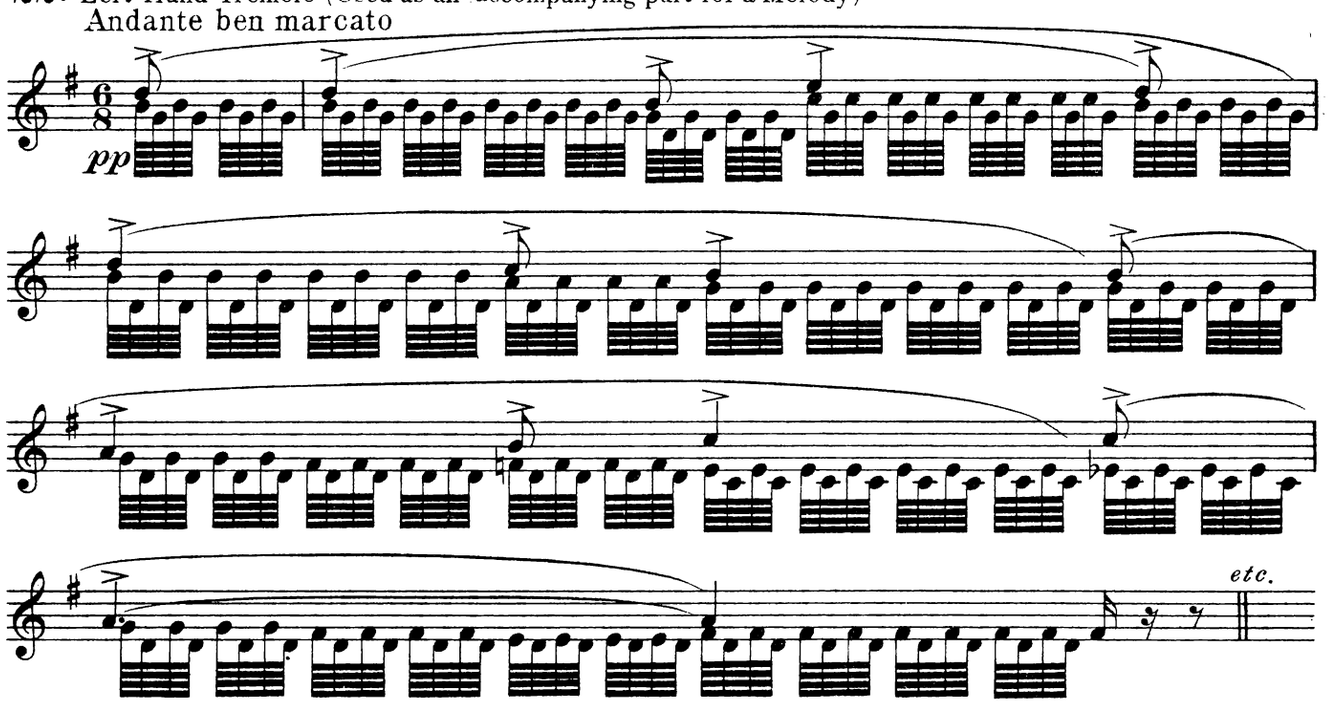
*) This fingering was indicated by Guhr in his work on Paganini; not advisable to be tried by players with average length fingers

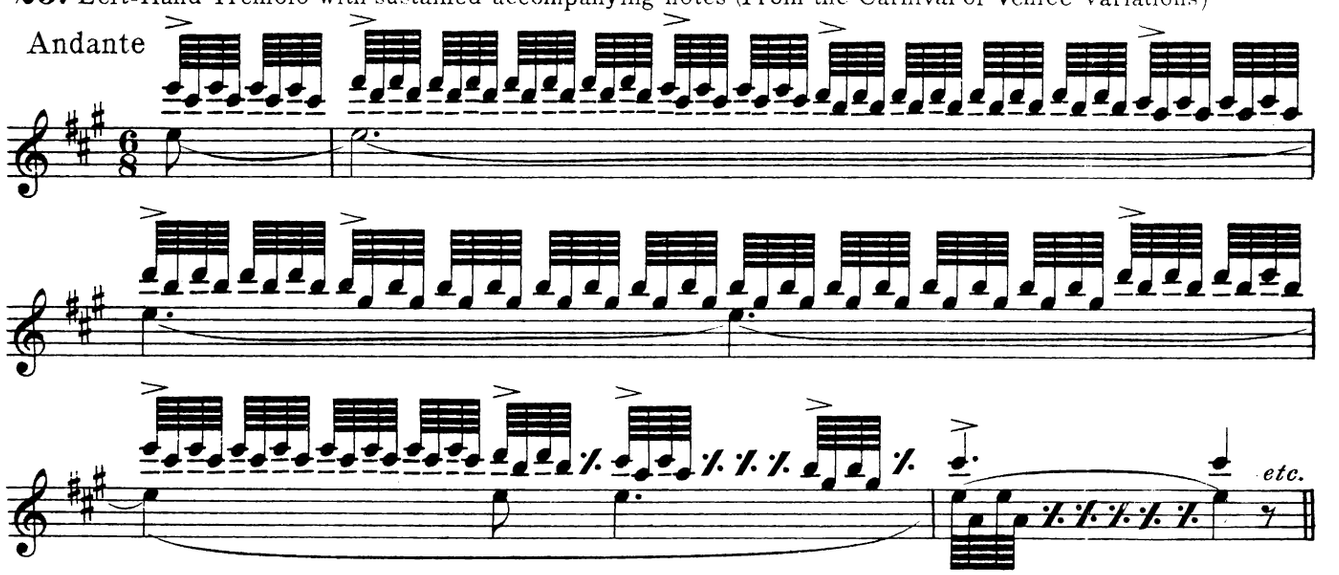
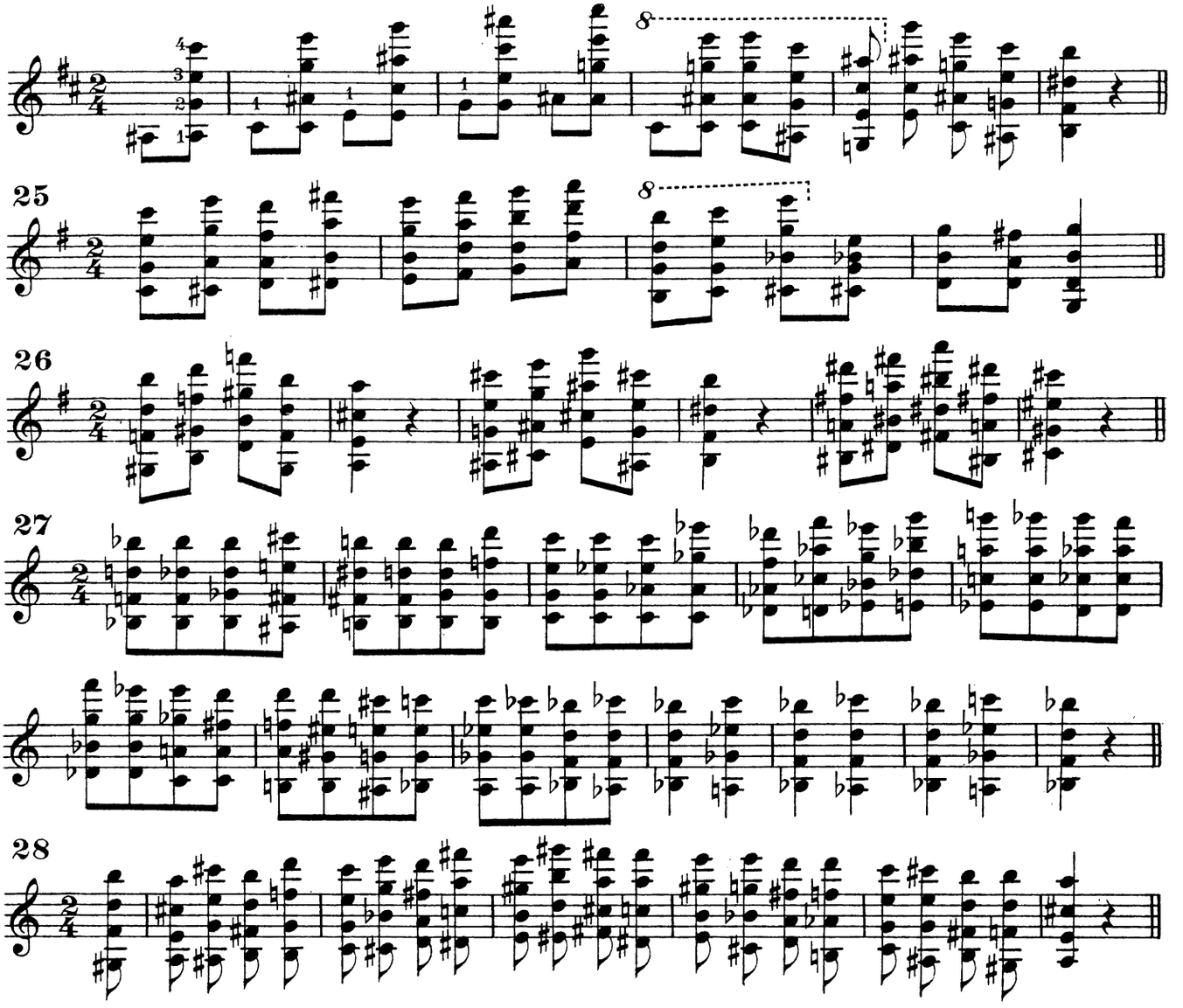
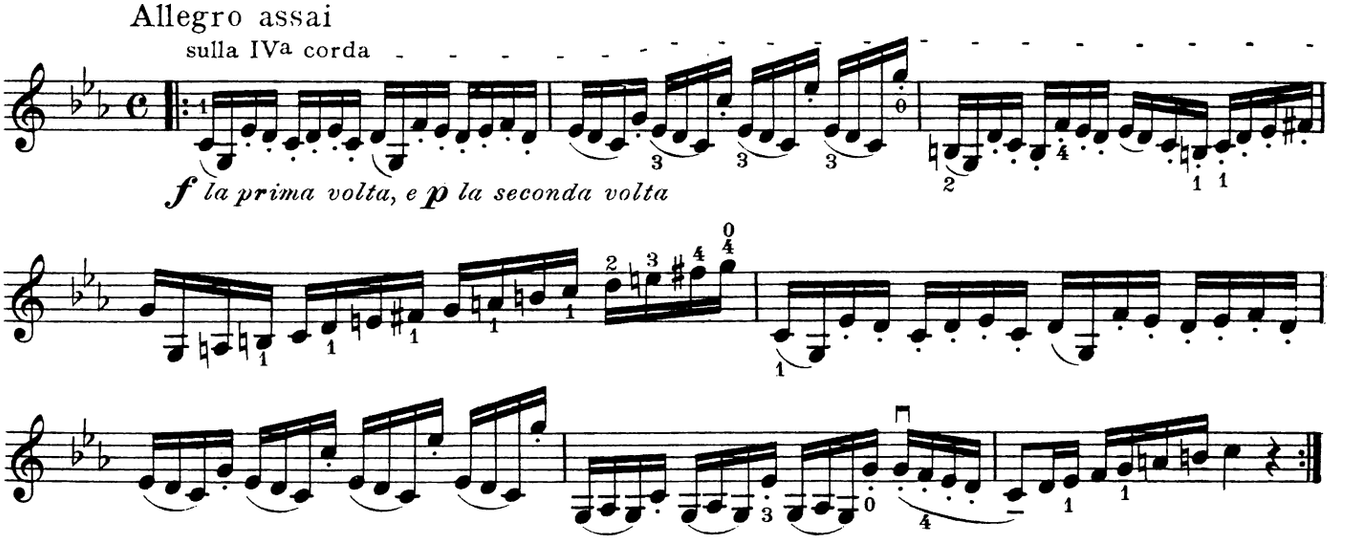
-24036-79

21. Variation 6 from Caprice XXIV



22. Left-Hand Tremolo (Used as an accompanying part for a Melody)

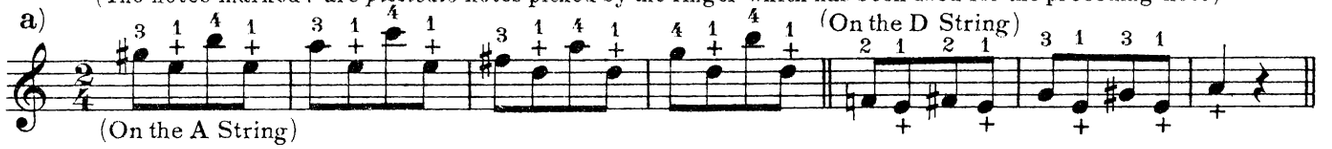


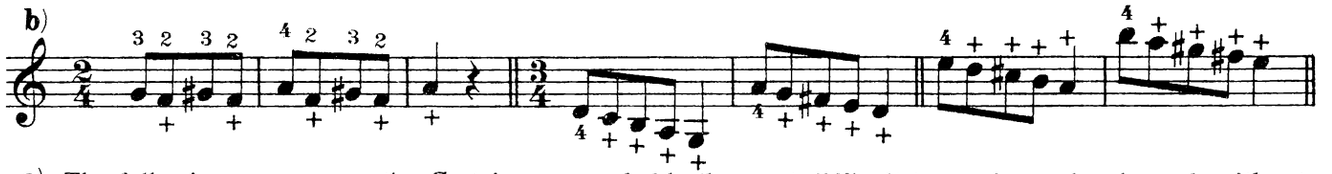
23. Left-Hand Tremolo with sustained accompanying notes (From the Carnival of Venice Variations)

24 Four part Chord Progressions

29 Example of Paganini's writing for the G String (from Caprice XIX)

30. Arco and Pizzicato (left hand) combined

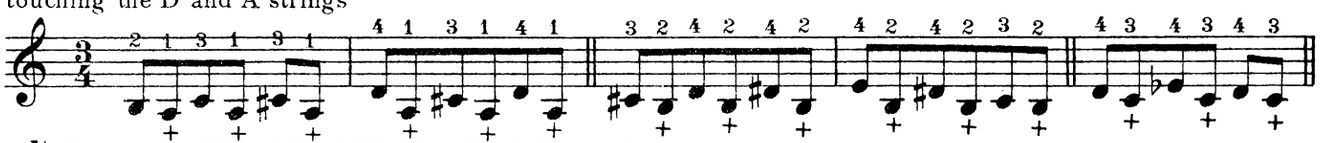
This combination has always been used with great success in violin music of showy, brilliant, though not deeply musical, character. Either the 2nd, 3rd or 4th finger picks the notes marked +. Doing this on the G and D strings presents particular difficulties as these strings do not vibrate as easily as the two upper ones and particularly when the finger, doing the *pizzicato*, is close to the one which stops the note.

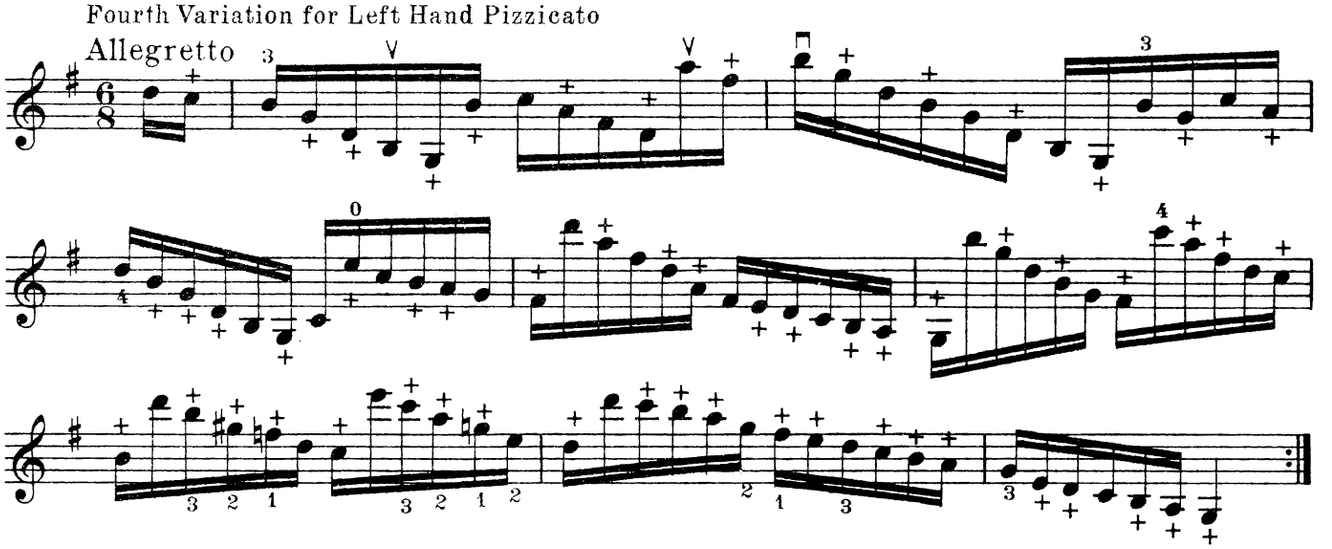
(The notes marked + are *pizzicato* notes picked by the finger which has been used for the preceding note)

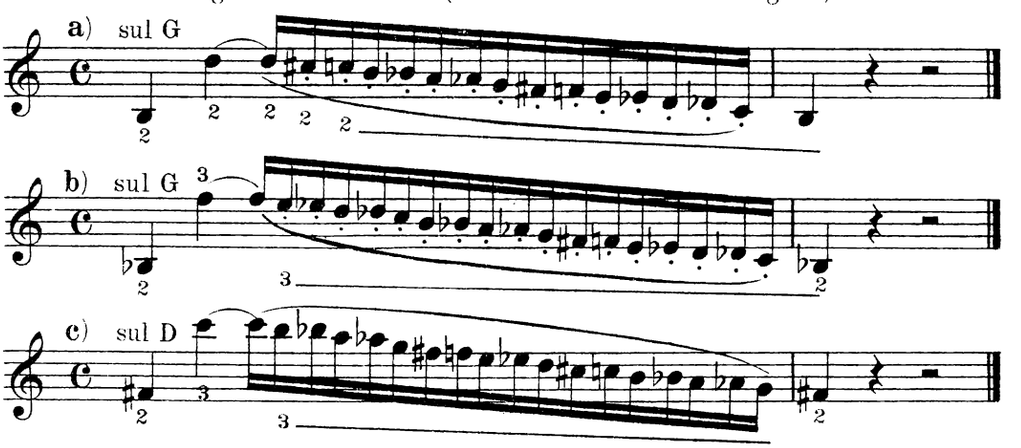
a)



b)

c) The following passages on the G string are probably the most difficult to produce clearly and without touching the D and A strings

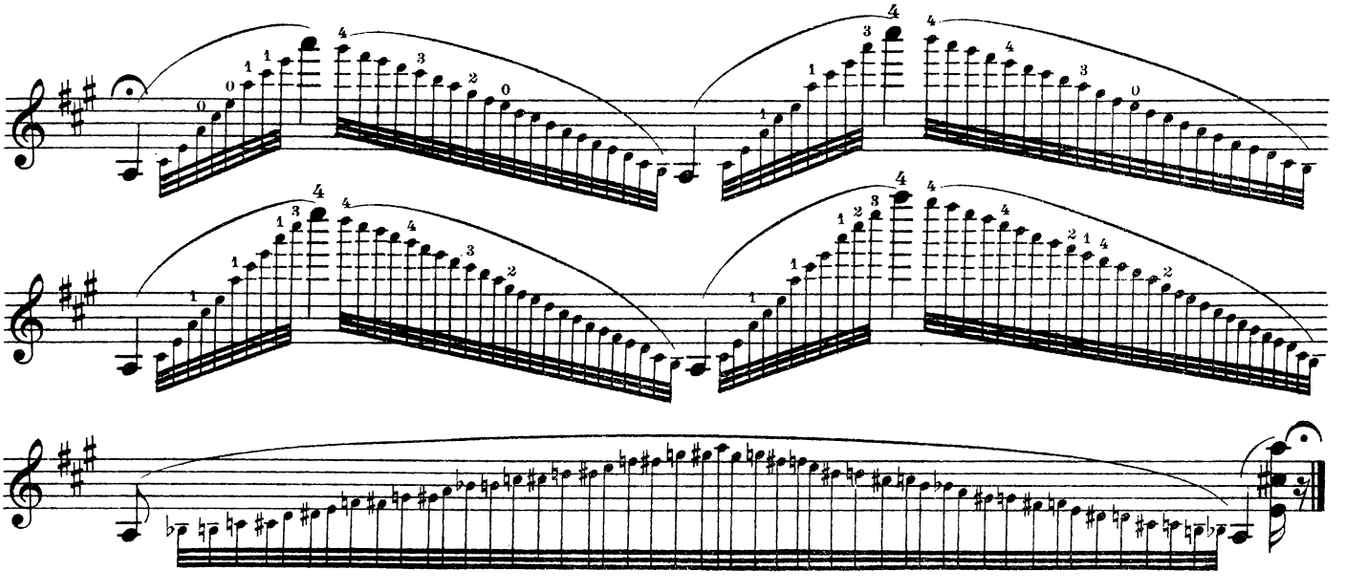


d) From the NEL COR PIU NON MI SENTO Variations
Fourth Variation for Left Hand Pizzicato

31. THE GLISSANDO Legato and Staccato (with second and third fingers)



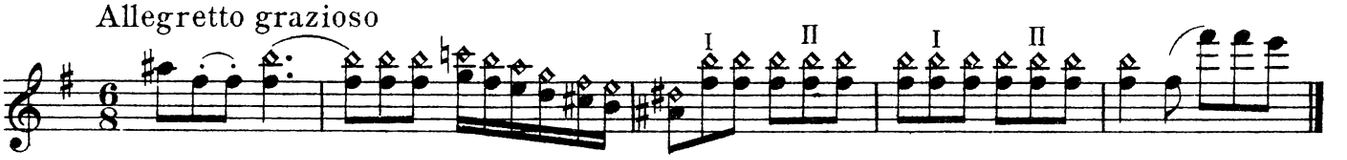
32) Cadenza-like Passages, to be played with utmost rapidity

Ending of Caprice V (the same Cadenza in A Minor however, serves for the start of this Caprice)



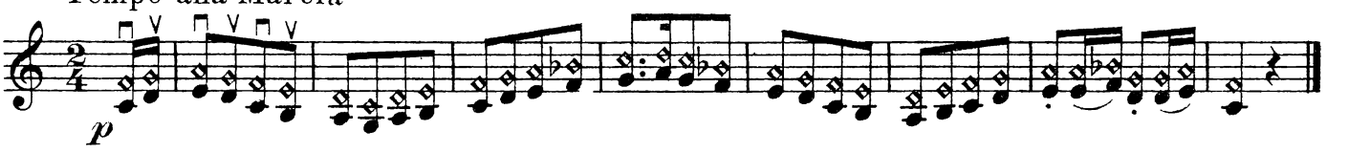
33) SINGLE NOTE HARMONICS

a) From LA CLOCHETTE, Rondo from the Concerto (No. 2) in B Minor

Allegretto grazioso

b) From the MOSES FANTASIA, Bravoura Variations on the G String

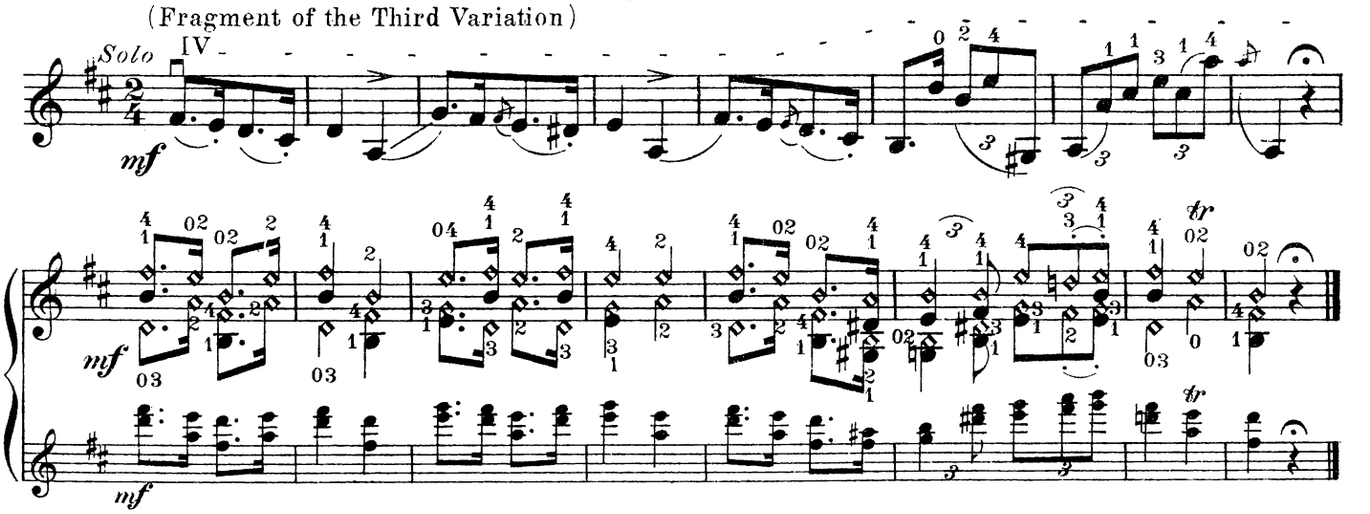
(for these Variations the G String is tuned one third higher to B)

From the second Variation

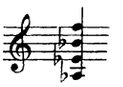
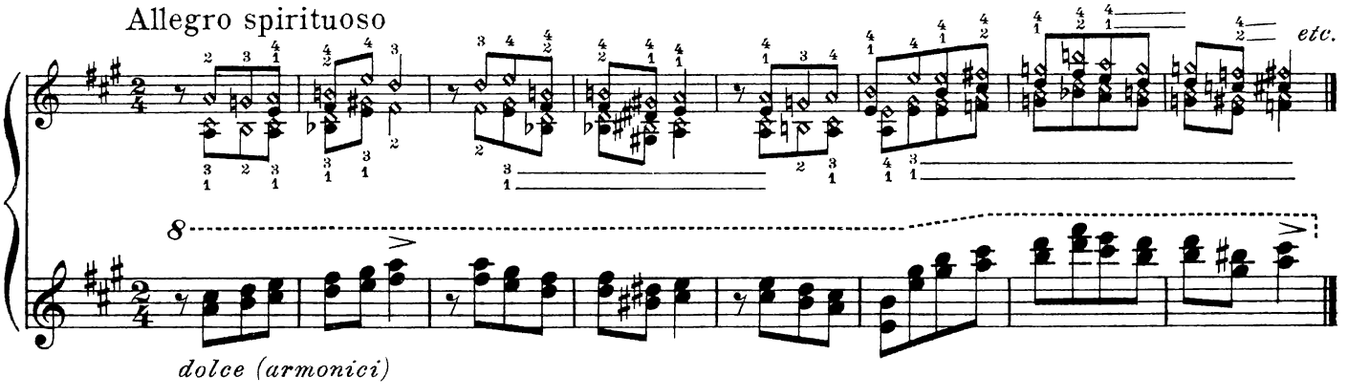
Tempo alla Marcia

34) DOUBLE-STOP HARMONICS

a) From THE WITCH'S DANCE (Le Streghe)

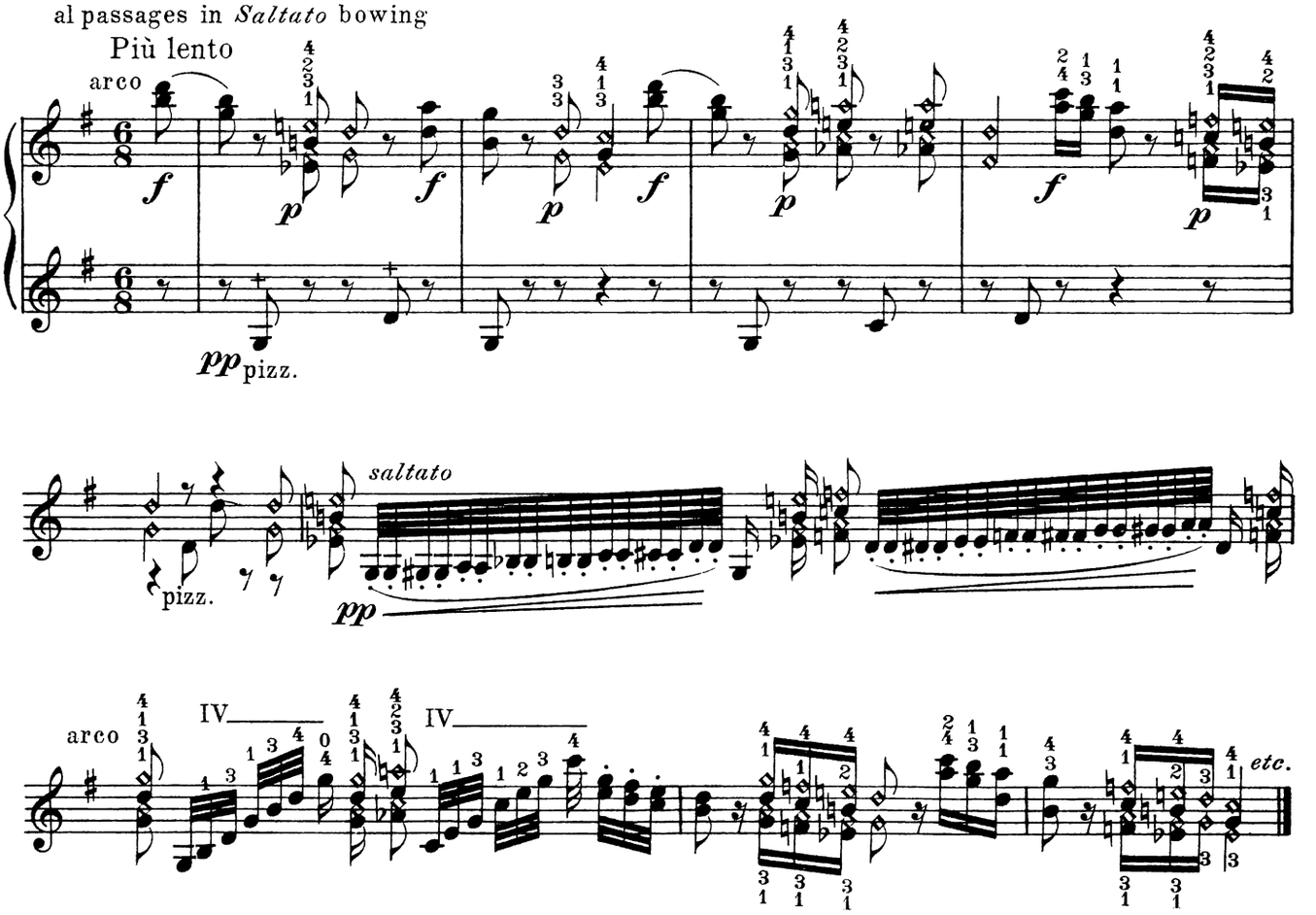
(Fragment of the Third Variation)



b) From the CONCERTO (No. **1**) Op. **6**. (Last Movement - Rondo)

Original tuning of the Violin one half tone higher



c) From the "Nel cor piu non mi sento" Variations

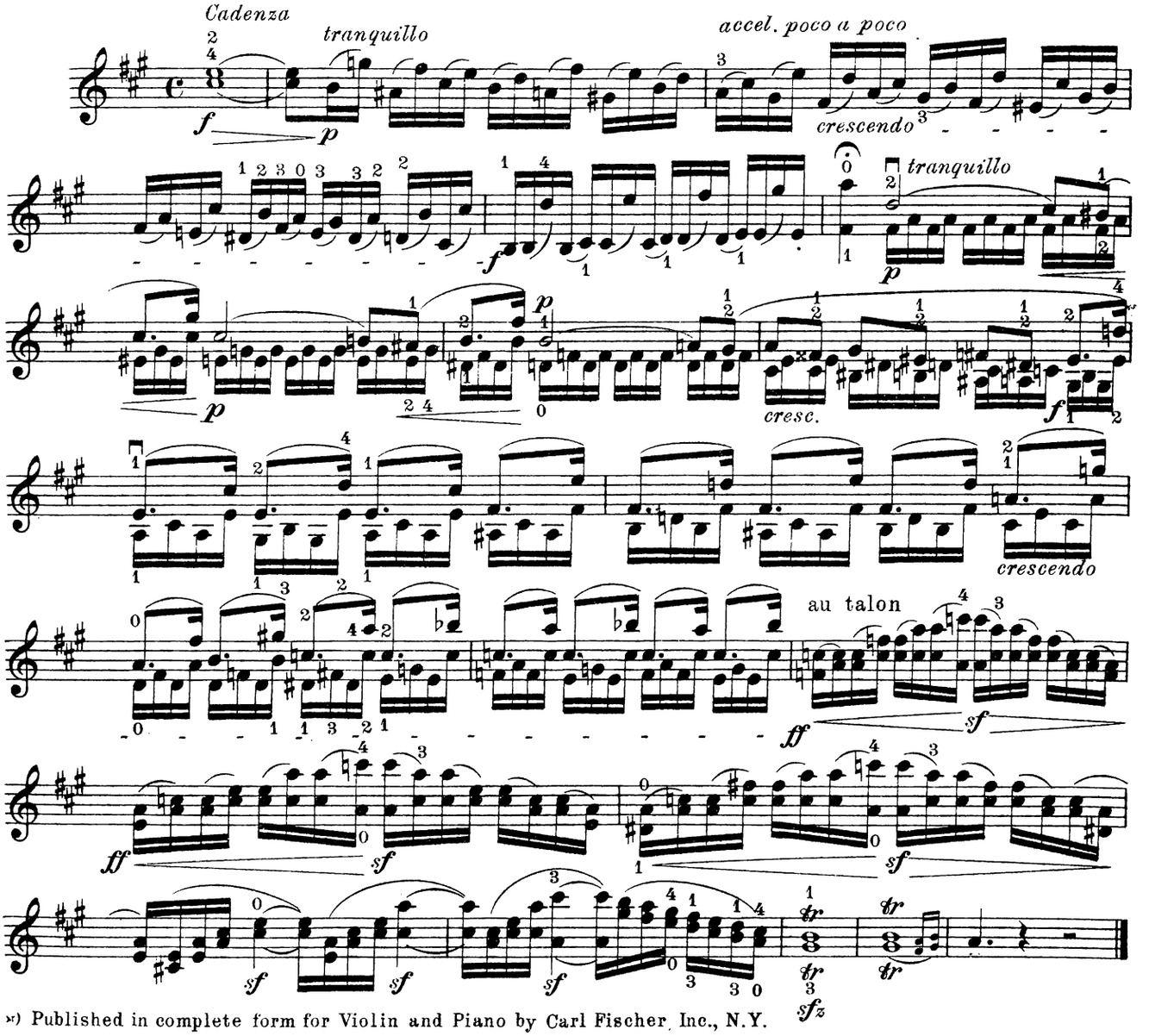
Fragment of the Third Variation for Double Harmonics, Pizzicato accompaniment and incidental passages in *Saltato* bowing

VII. The Cadenza

The performance of an important concerto as well as of many solo works of smaller form, would be incomplete without the addition of an elaborate *Cadenza*, in the course of which the virtuoso can display his artistry and musicianship to best advantage. Composers of the past as a rule provided few original Cadenzas for their more pretentious concert works, leaving it to the individual performers to improvise or supply their own Cadenzas wherever indicated in the score.

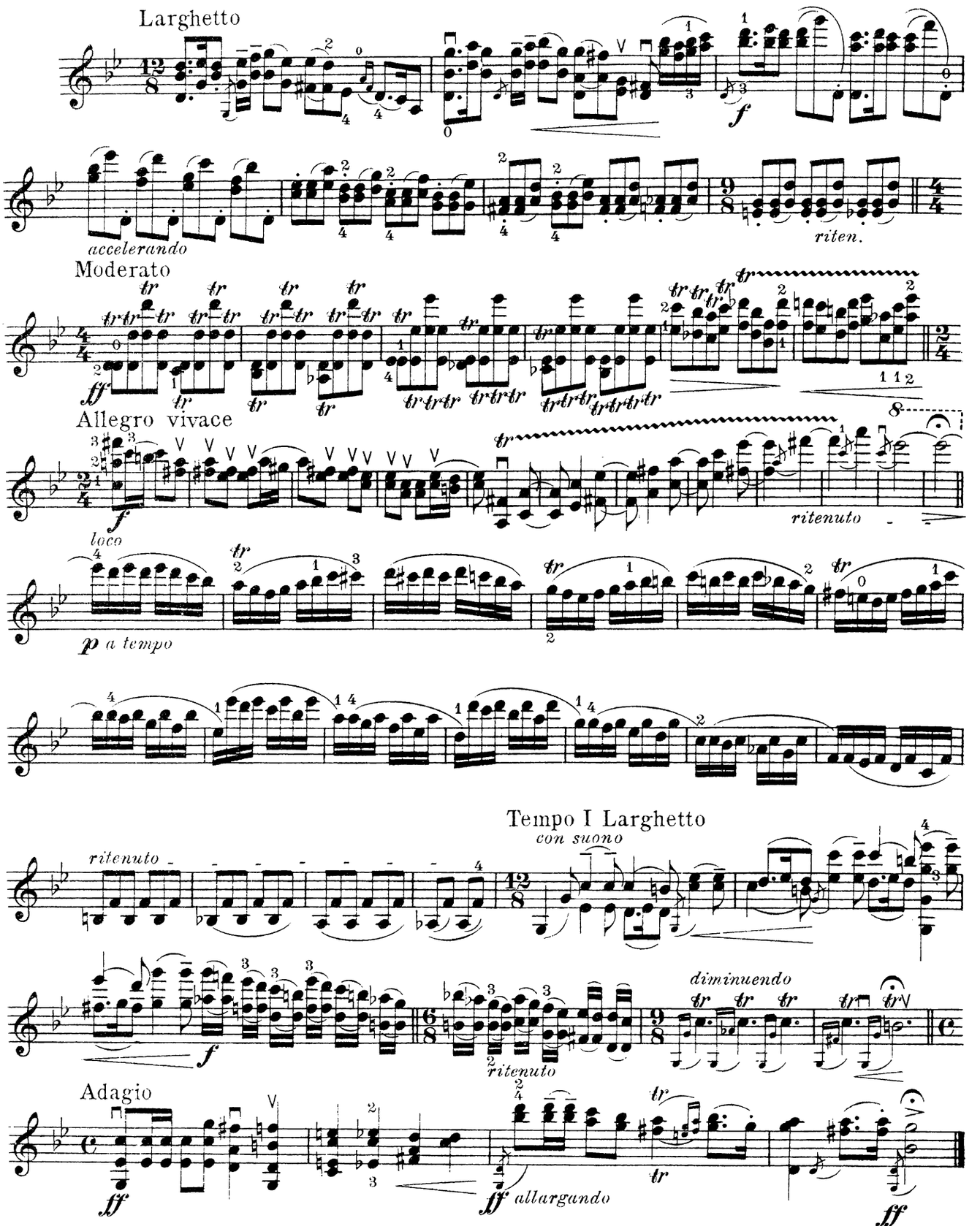
In line with our general musical advancement however, these former-day conditions have disappeared and the *Cadenza* has long since taken its rightful place, both in form and thematic development, as an integral and important part of the composition as a whole.

The following list presents a fairly comprehensive idea of certain representative varieties as provided by famous virtuosos of the past and present, as well as by renowned composers, and offers manifold opportunities for study and comparison of the elaborate nature and artistic significance of *the Violin Cadenza* in its most perfected form.

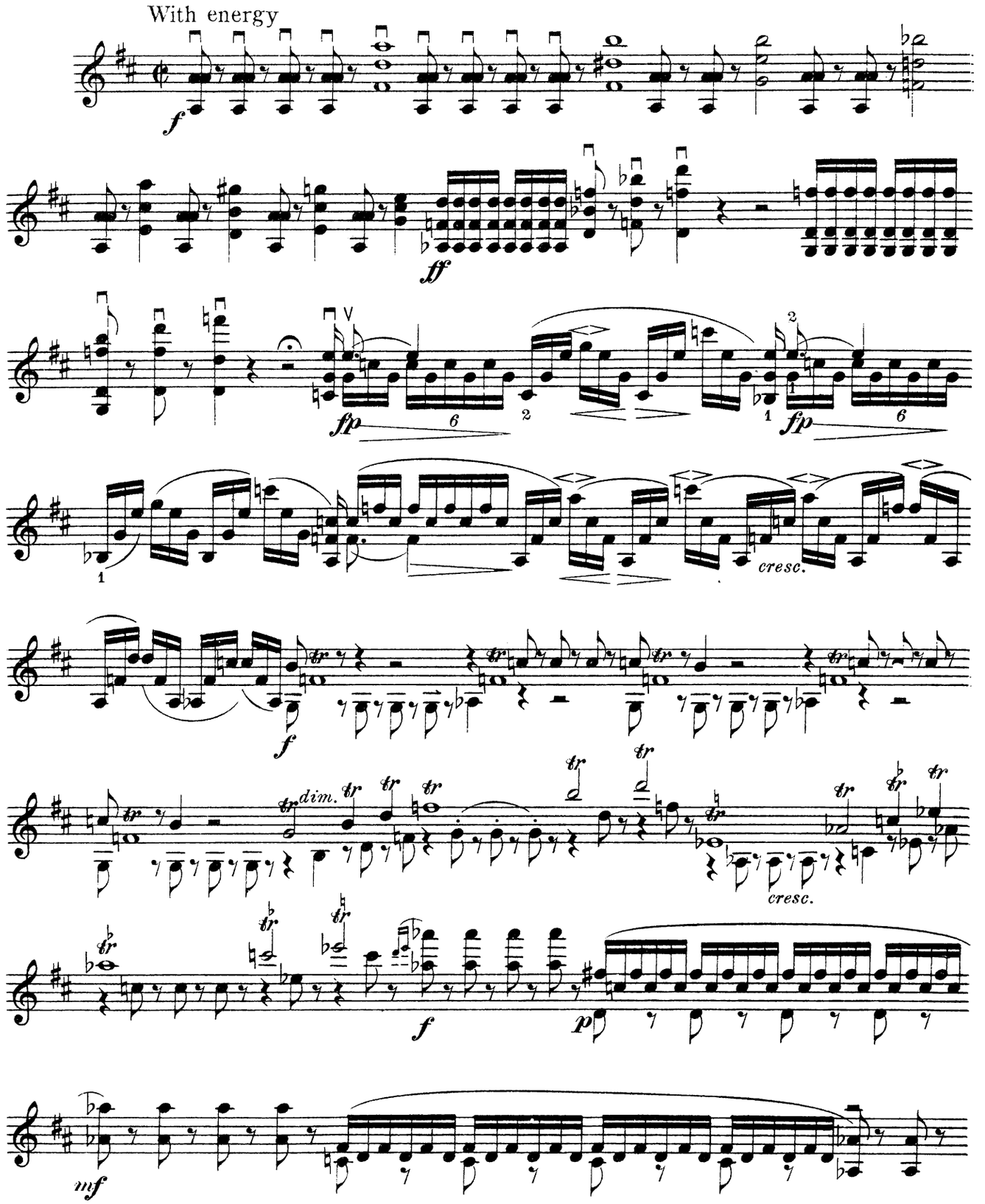
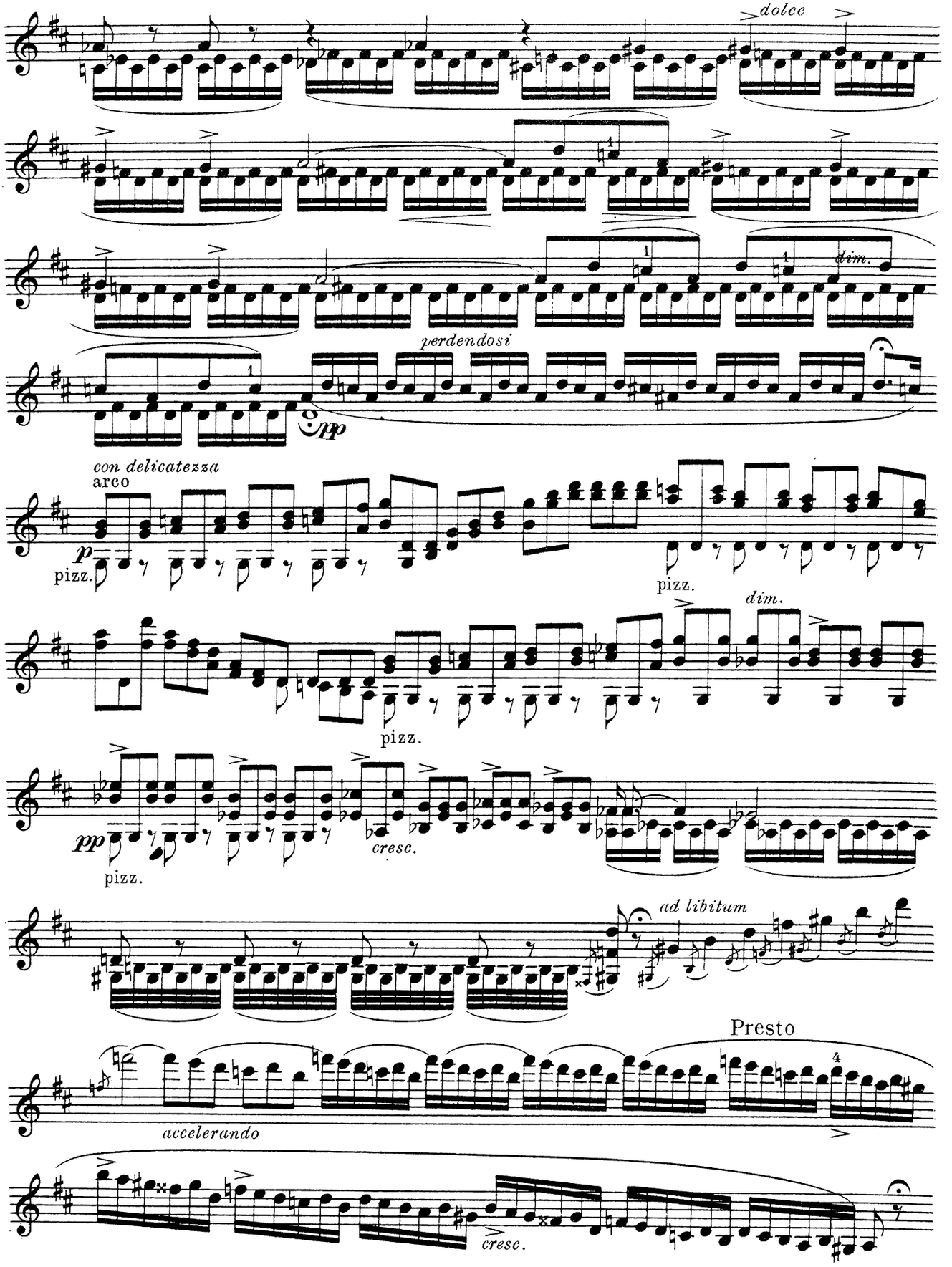
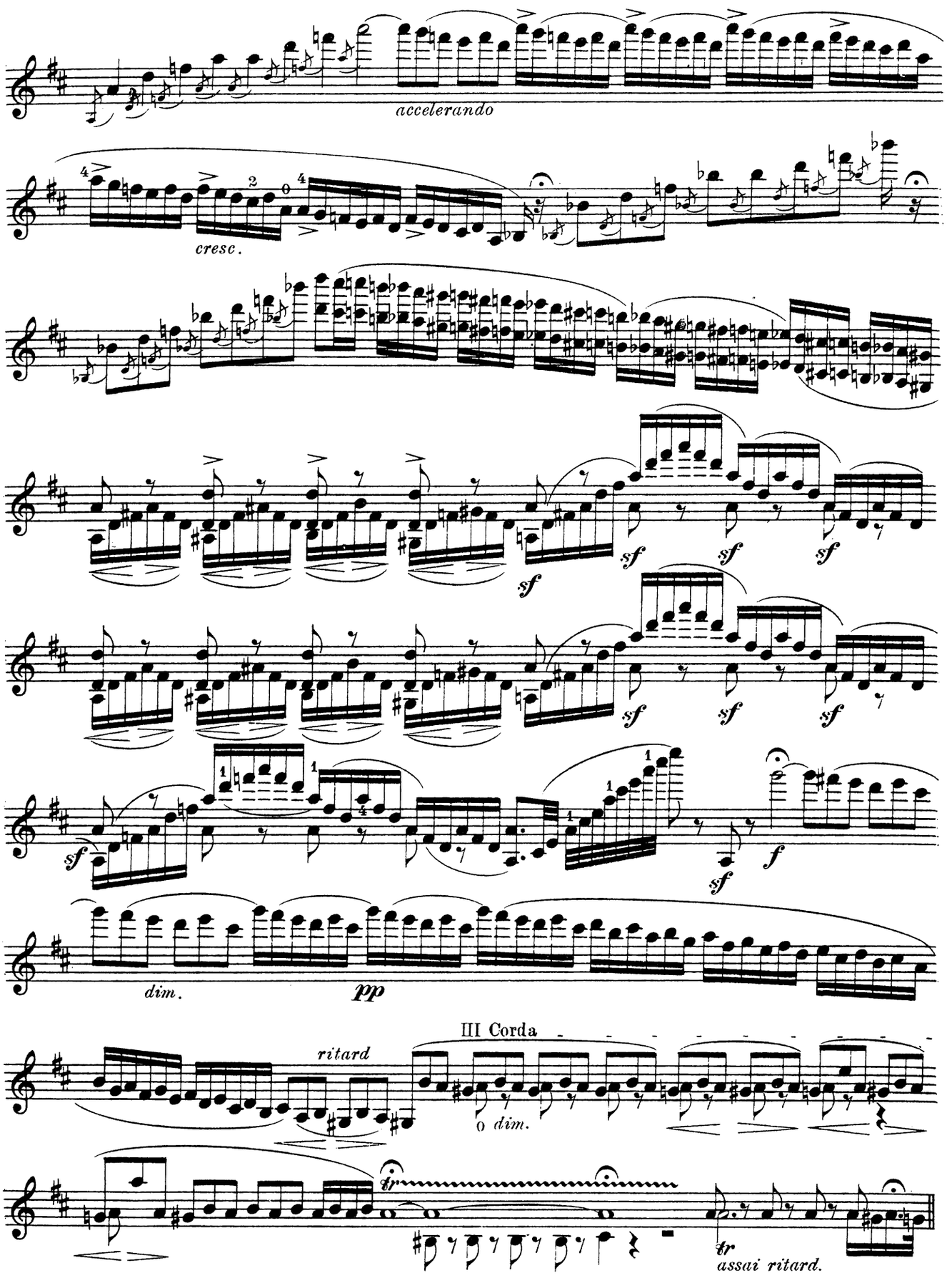
1. LOUIS SPOHR

Concluding Cadenza for the Eighth Concerto known as the *Gesangscene* (Lyric Scene)

*) Published in complete form for Violin and Piano by Carl Fischer, Inc., N.Y.

2. TARTINI - AUER

Cadenza for the *Trille du Diable* (Devil's Trill) Sonata*)

*) From a newly revised edition by Leopold Auer Carl Fischer Inc., N.Y.

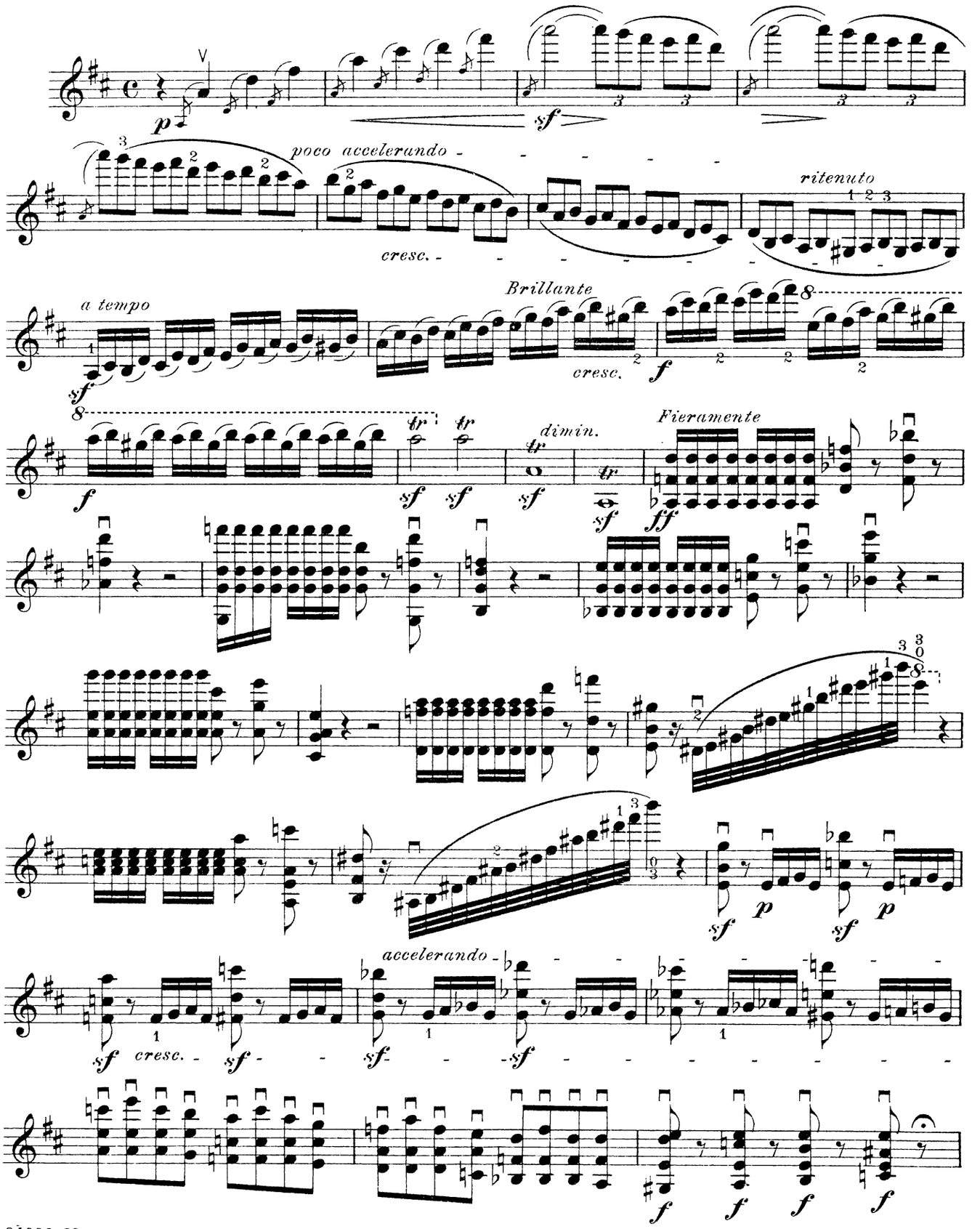
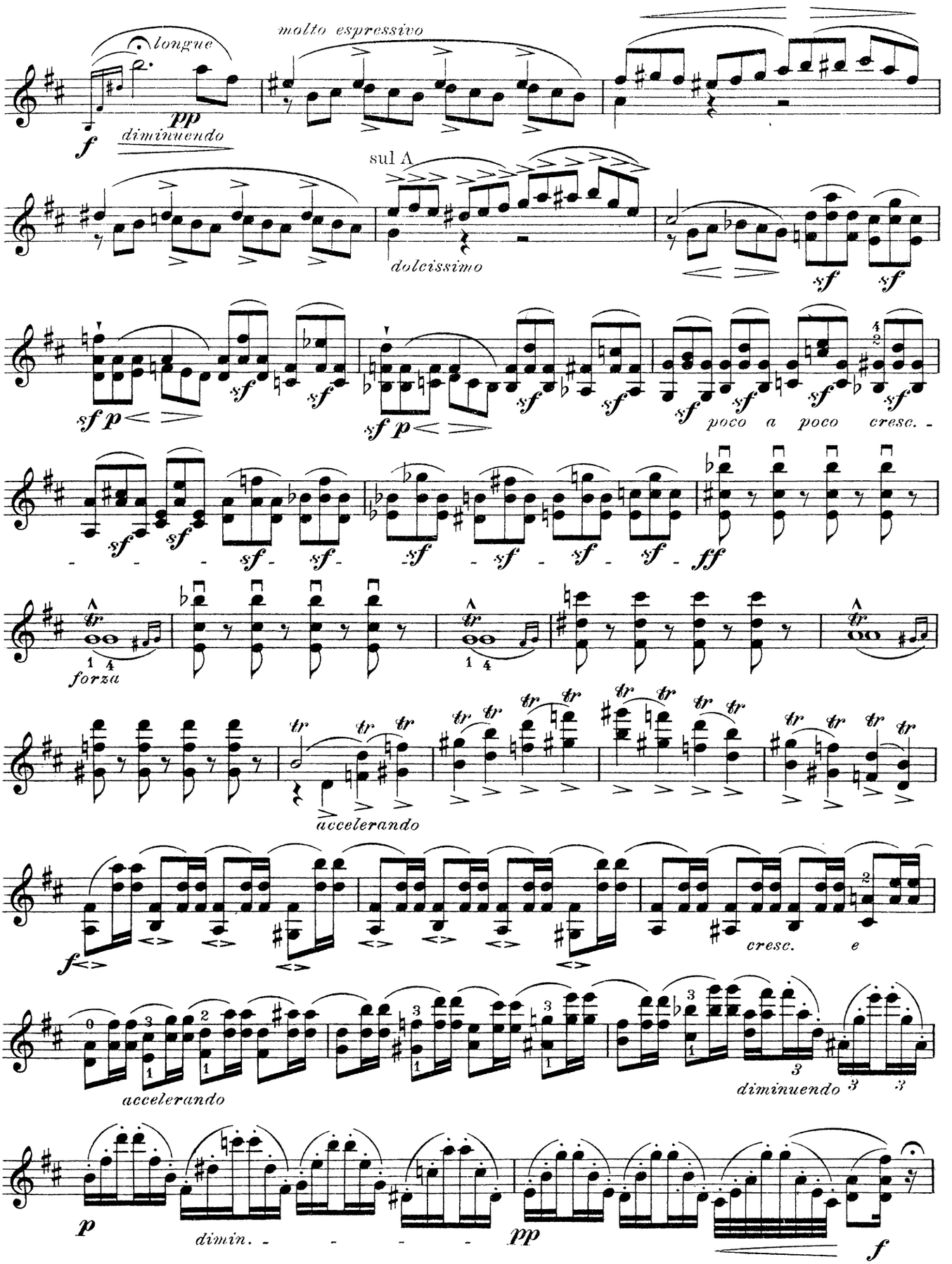
3. BEETHOVEN - JOACHIM

Cadenza for L. van Beethoven's Violin Concerto, Op. **61**
(First Movement) by Joseph Joachim

dolce
dim.
perdendosi
pp
con delicatezza
arco
p
pizz.
pizz.
dim.
pizz.
pp
pizz.
cresc.
ad libitum
Presto
accelerando
cresc.

accelerando
cresc.
sf
sf
sf
sf
sf
sf
sf
f
dim.
pp
III Corda
ritard
o dim.
fp
tr
assai ritard.

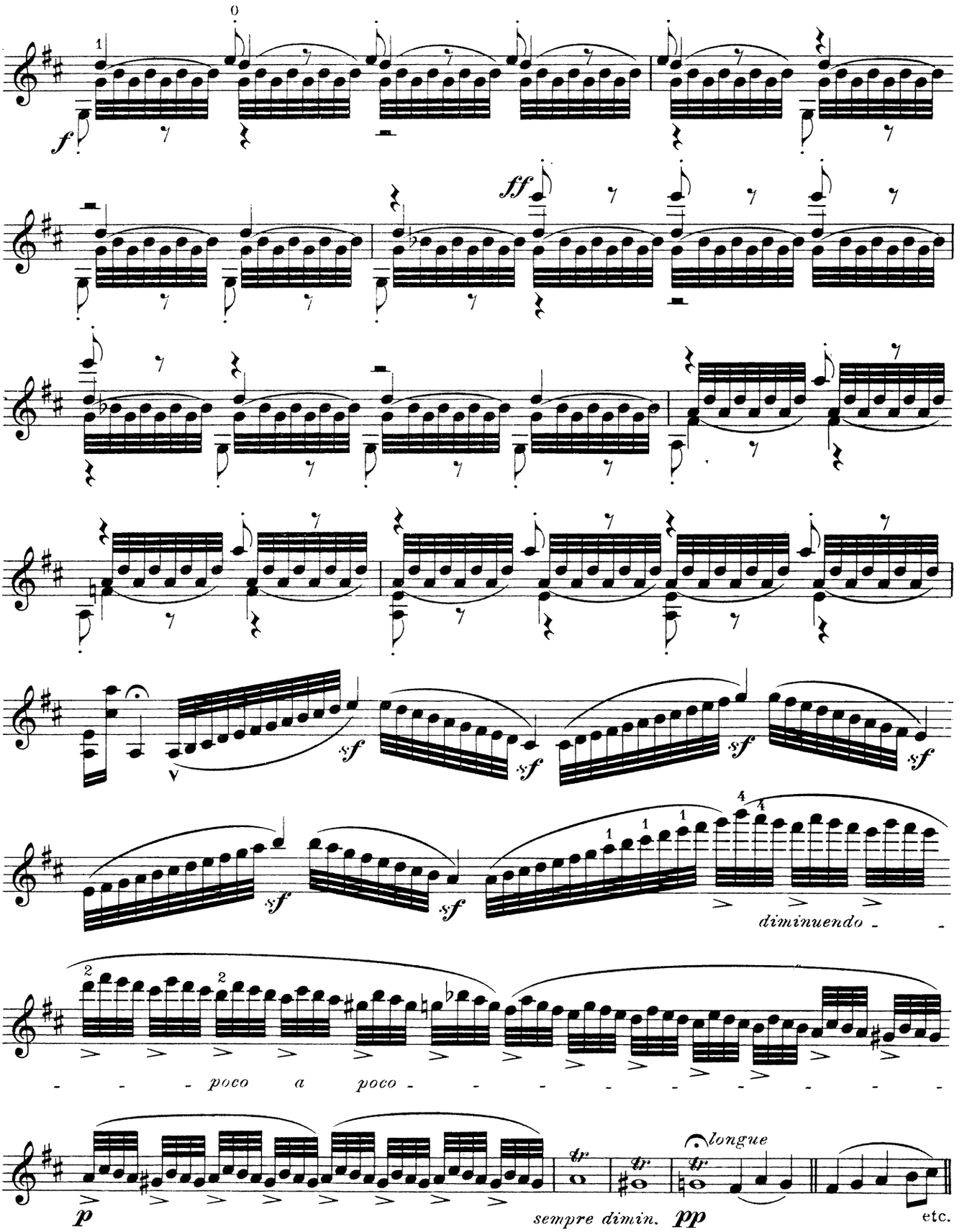
4. BEETHOVEN – VIEUXTEMPS

Cadenza for L. van Beethoven's Violin Concerto, Op. 61

(First movement) by H. Vieuxtemps

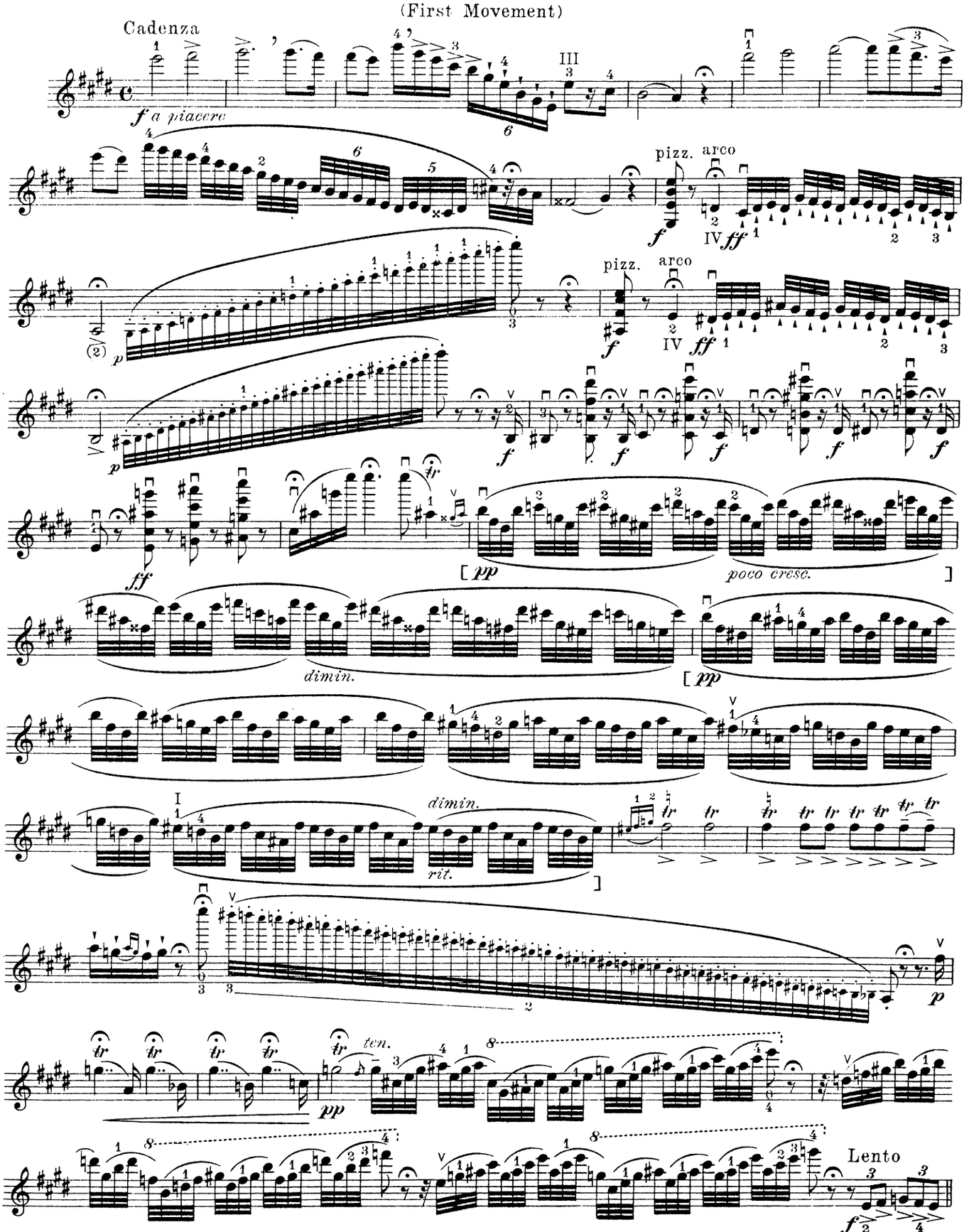


molto espressivo
longue
f
pp
diminuendo
sul A
dolcissimo
sf
sf p
poco a poco cresc.
ff
forza
accelerando
cresc.
e
accelerando
diminuendo
p
dimin.
pp
f


f
ff
sf
diminuendo
poco a poco
p
sempre dimin.
pp
longue
etc.

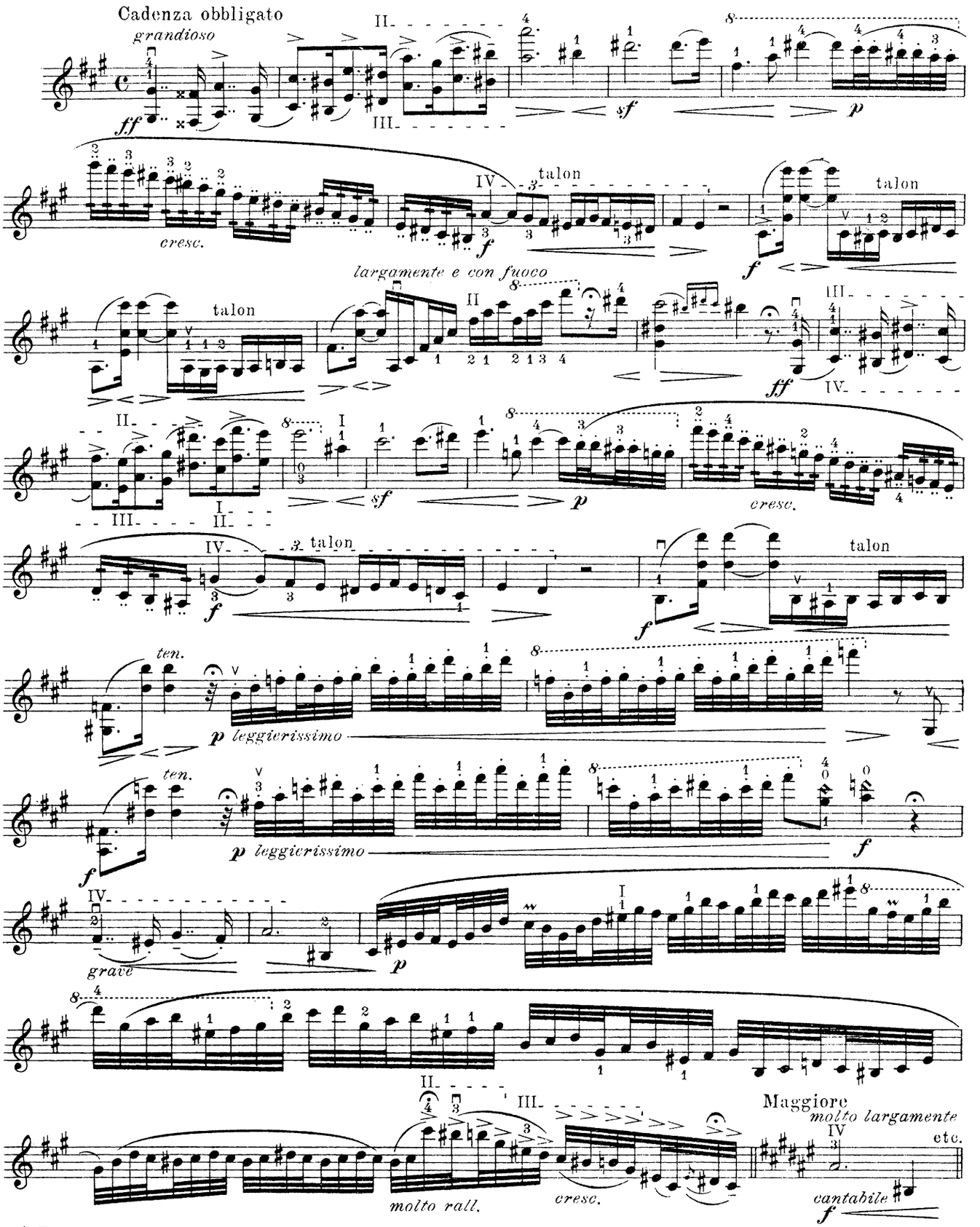
5. HENRI VIEUXTEMPS

Cadenza from the Concerto (No. 1) in E major, Op. 10 *)

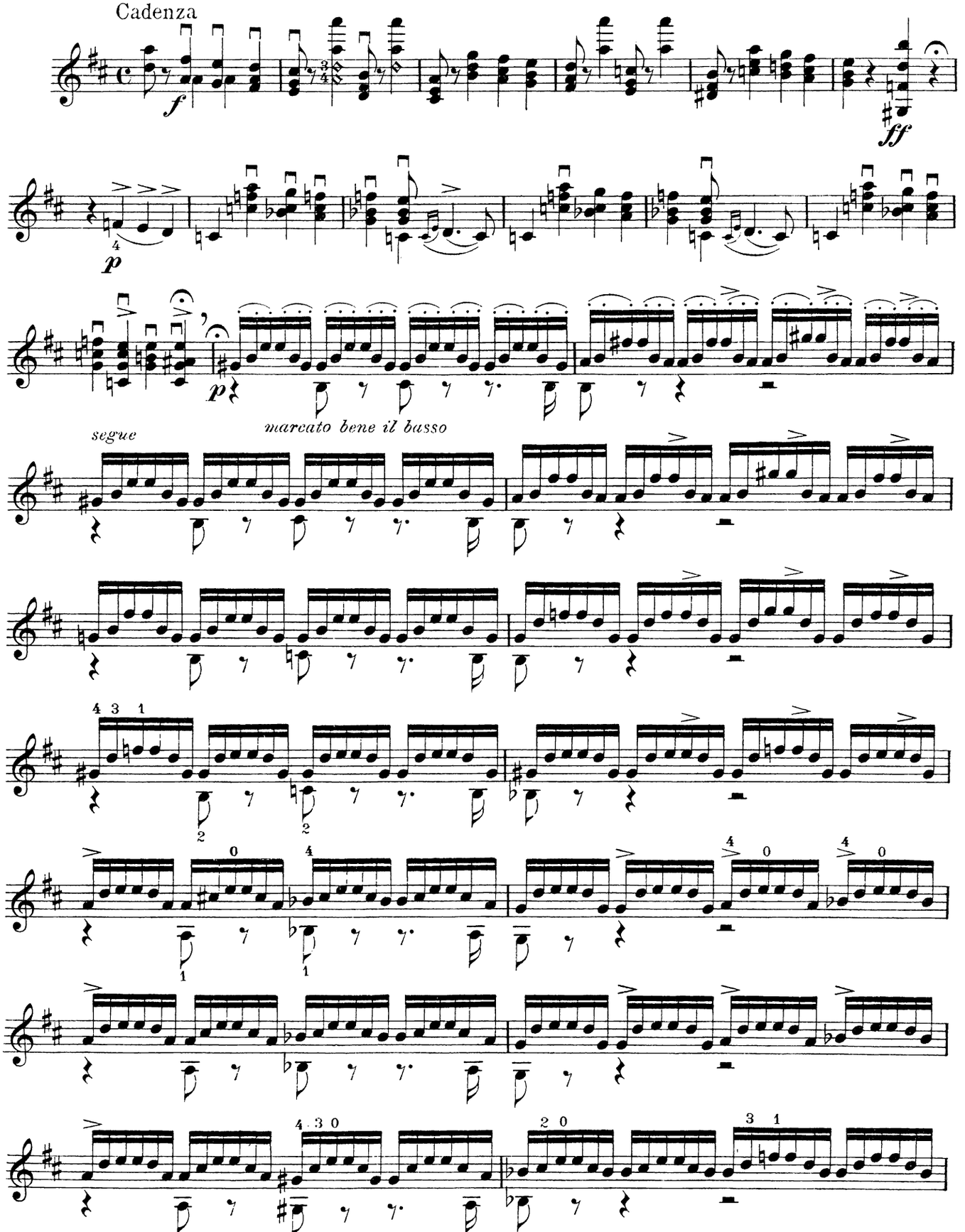
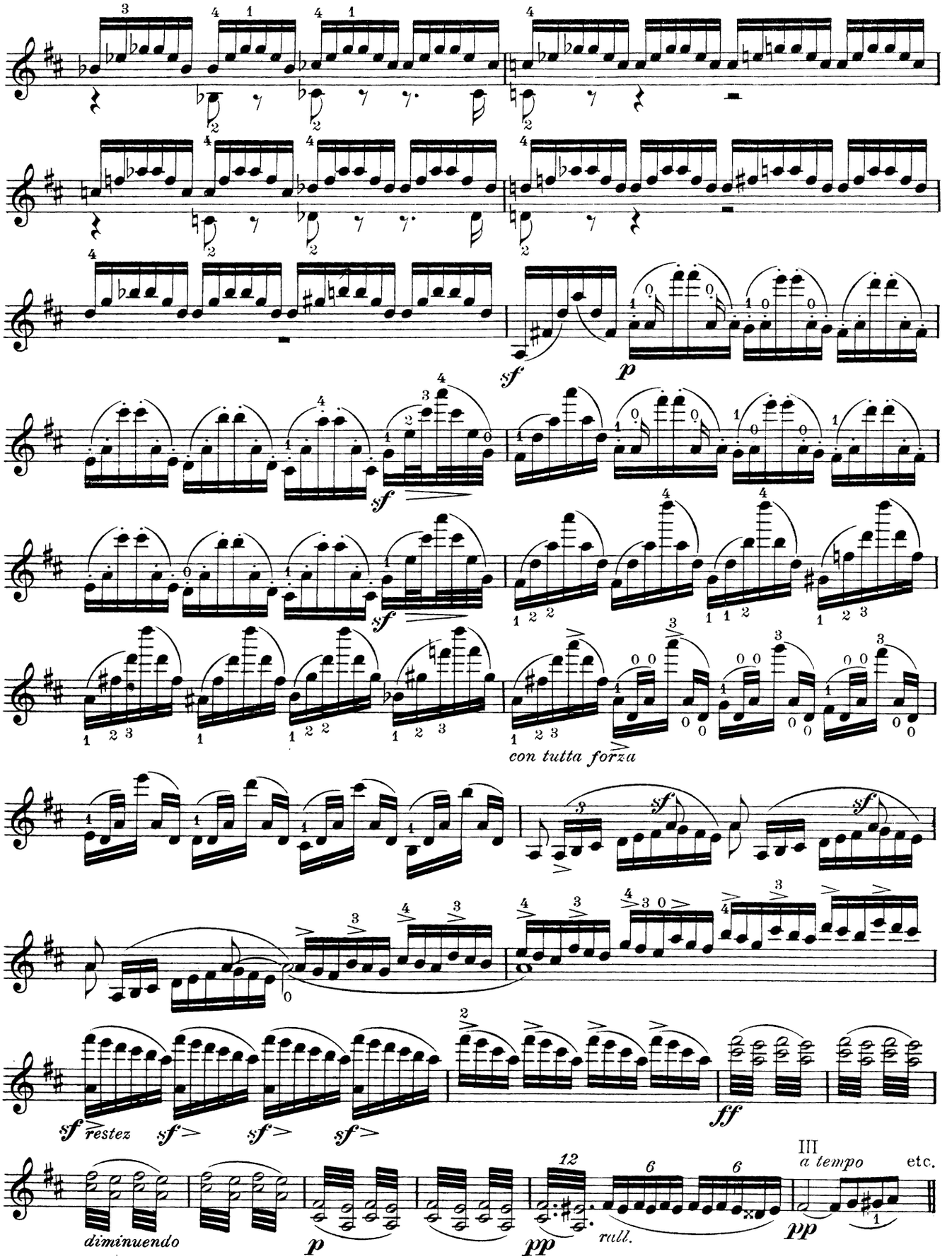
(First Movement)

*) from a new edition revised by Theodore Spiering, Carl Fischer Inc., New York

6. HENRI WIENIAWSKI

Cadenza from the Concerto (No. 1) in F♯ minor, Op. 14 *)

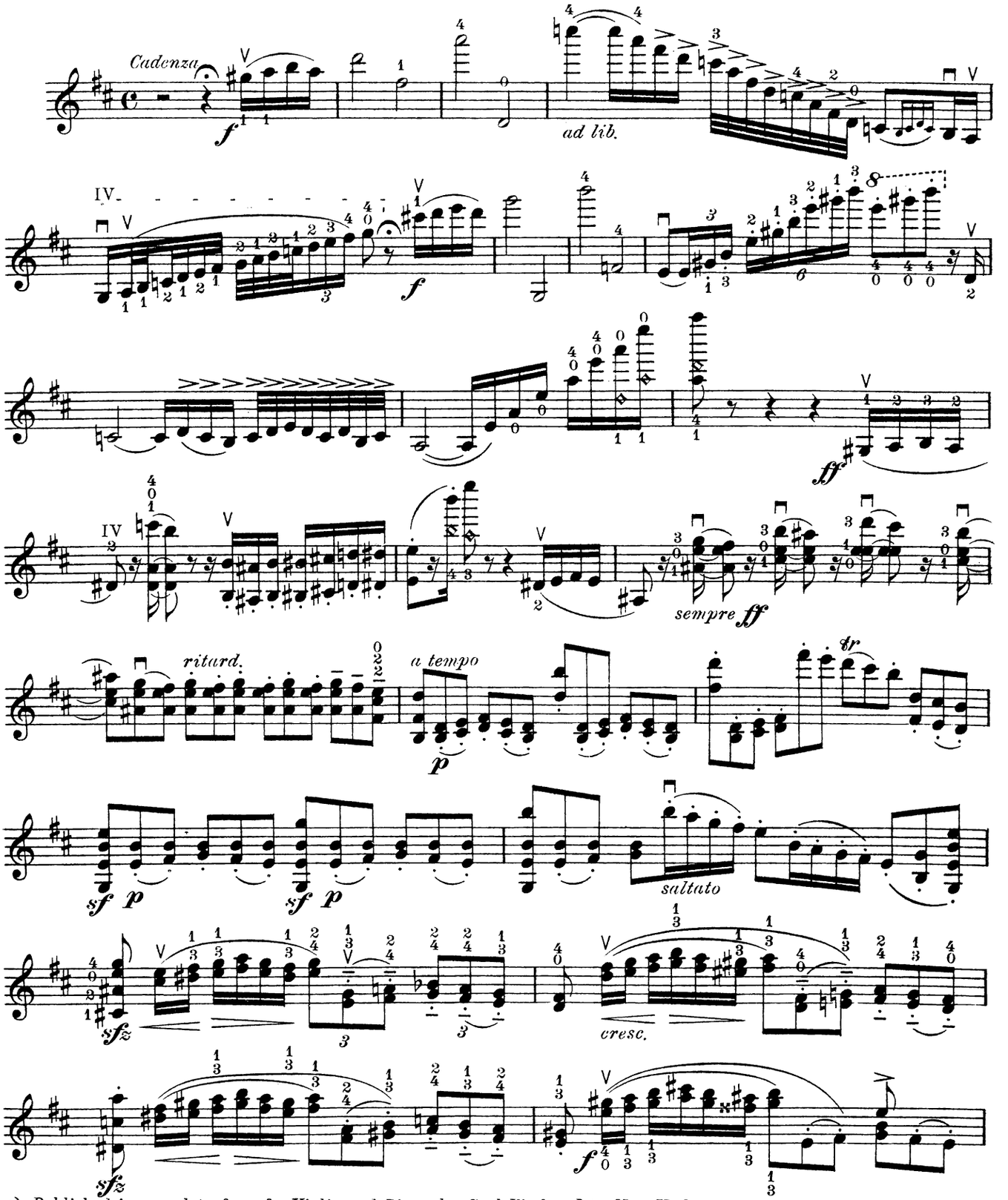
(First Movement)

*) From a newly revised edition by Leopold Auer, Carl Fischer Inc., New York

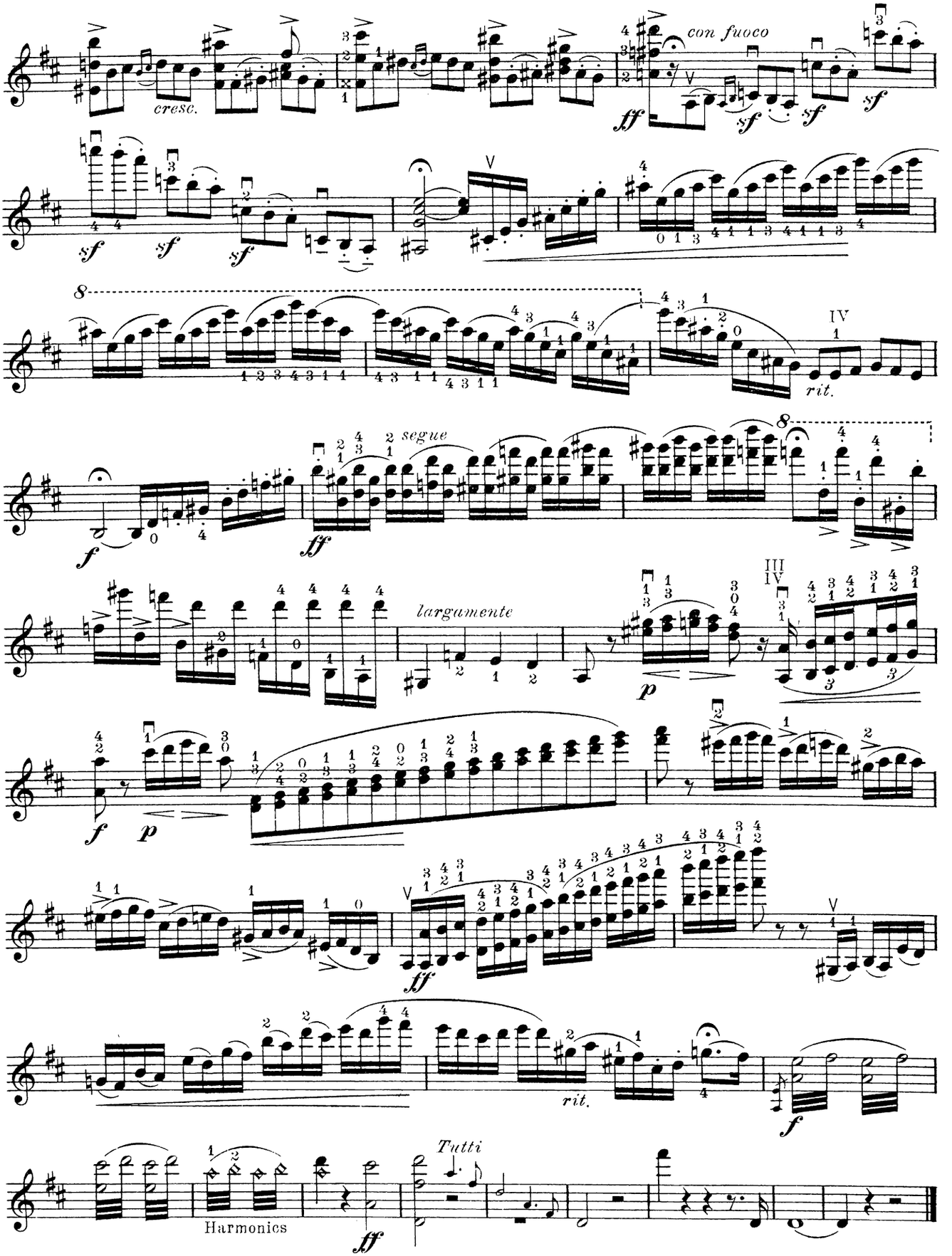
7. ANTONIO BAZZINI

Cadenza from the Allegro de Concert, Op. 15 *)

*) From a newly revised edition by Leopold Auer... Reprinted by permission of the publishers G. Schirmer, Inc. New York

sf
p
sf
sf
con tutta forza
sf
sf
sf
sf
sf
sf
ff
sf
restez
sf
sf
sf
diminuendo
p
pp
rall.
III
a tempo
etc.
pp

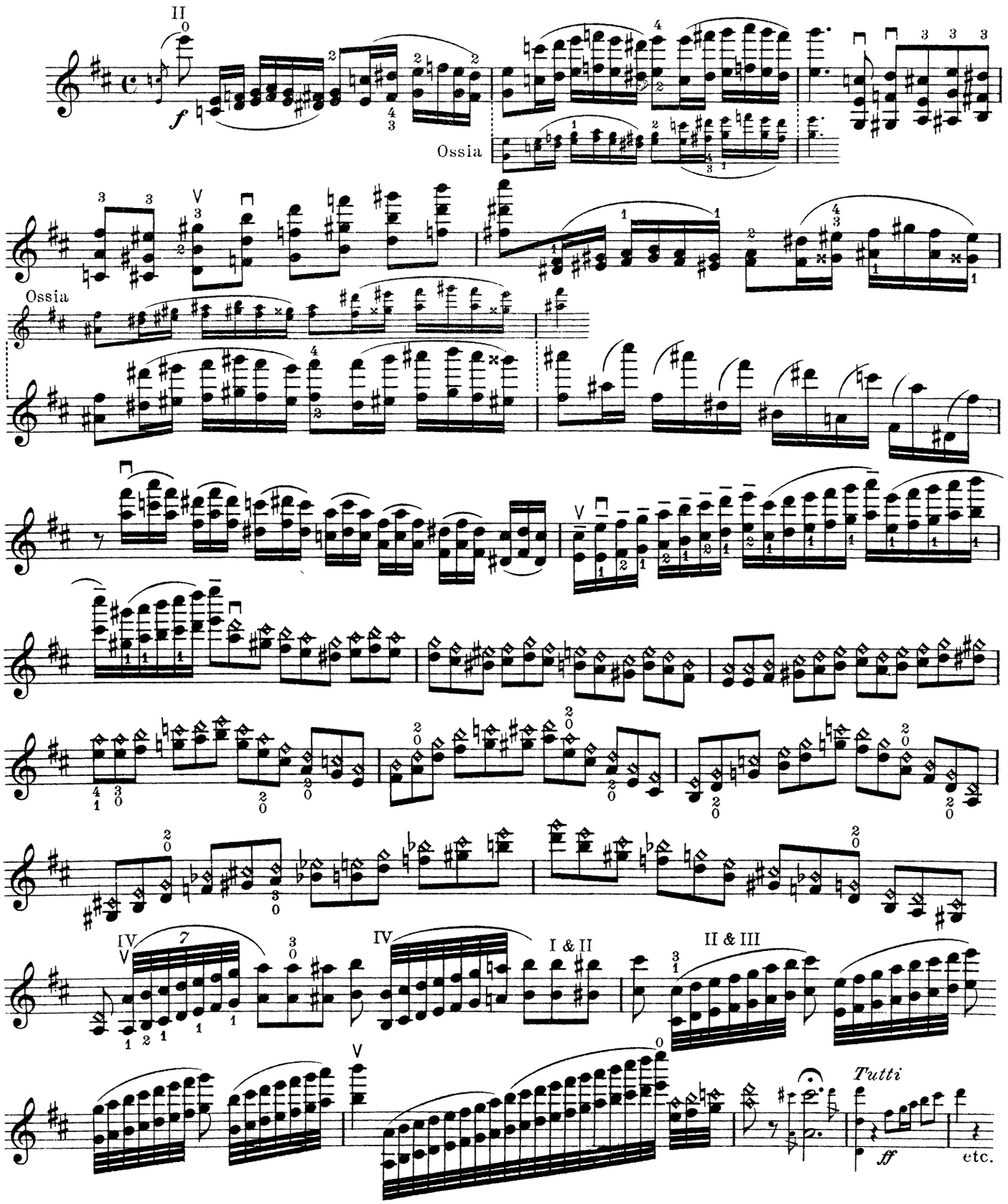
8. PAGANINI-WILHELMJ

Famous concluding Cadenza by August Wilhelmj
written for his re-arranged version of Paganini's Concerto, (No. 1) in D major*)

(See reference to this Cadenza in the introduction to "Octave Playing" page 1)

*) Published in complete form for Violin and Piano by Carl Fischer, Inc. New York

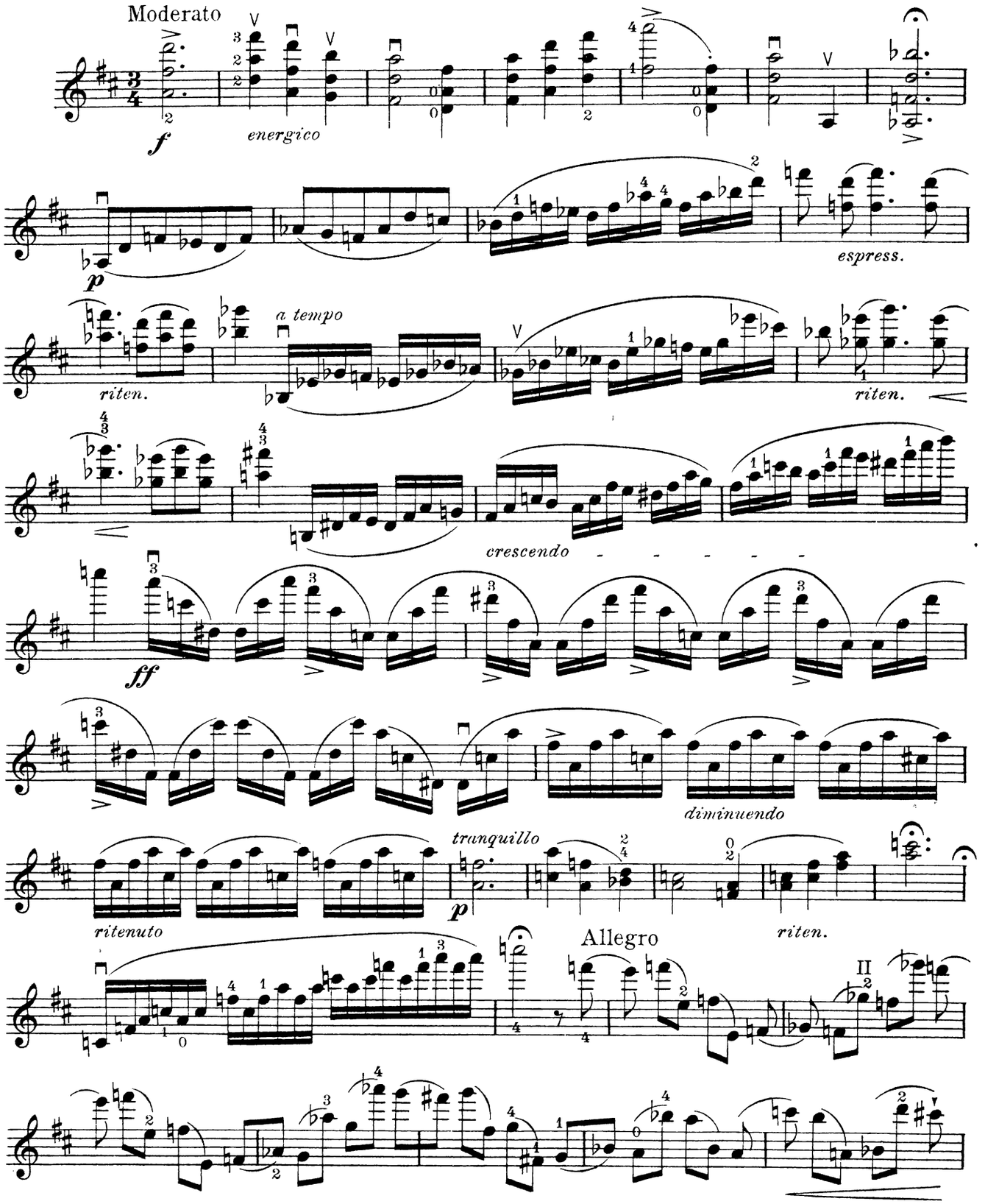

cresc.
con fuoco
ff
sf
sf
sf
sf
sf
sf
8
rit.
IV
f
segue
ff
8
largamente
p
III
IV
f
p
ff
rit.
f
Tutti
Harmonics
ff

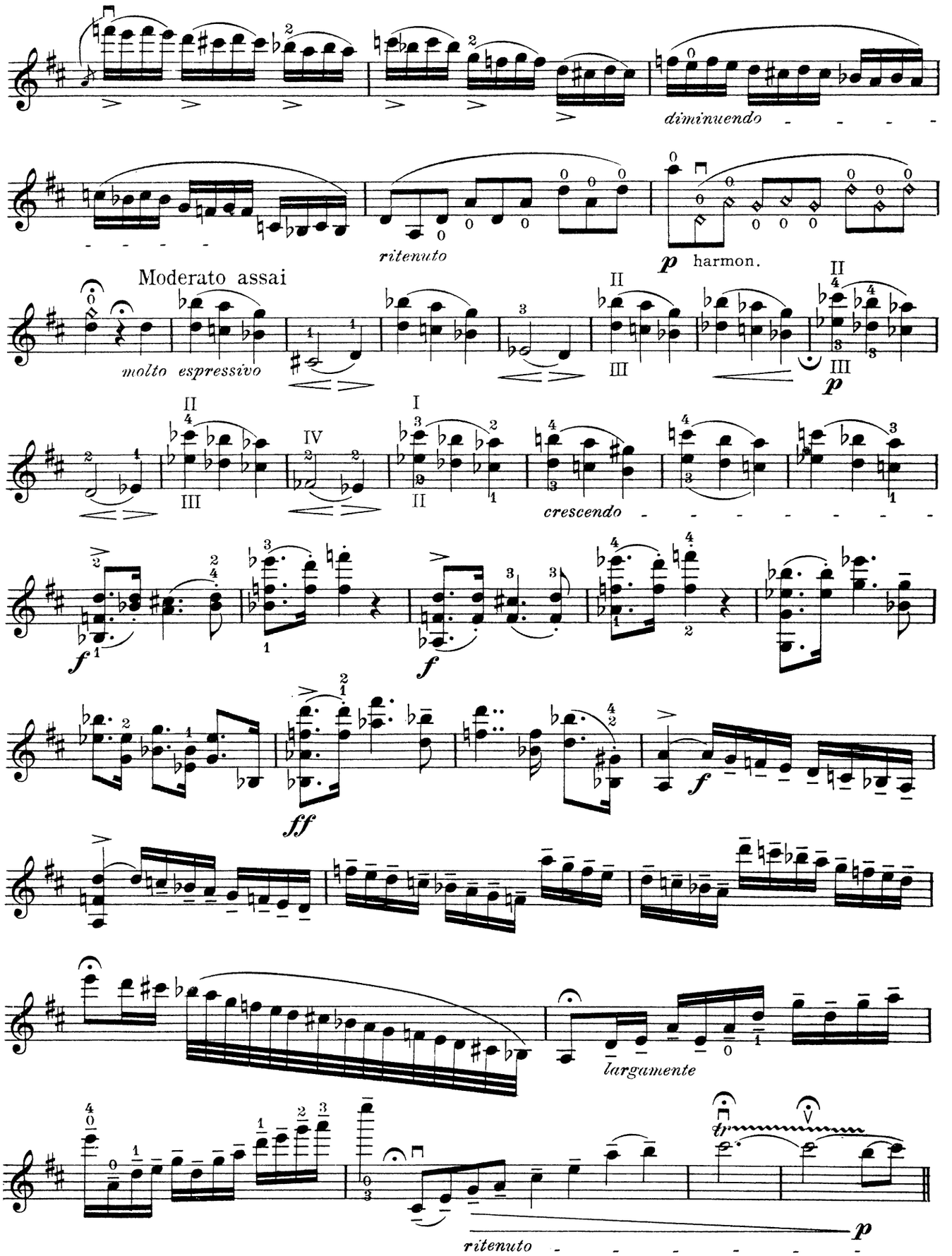
9. PAGANINI-FLESCH

Conclusion of a Cadenza written for Paganini's Concerto (No. 1) by Carl Flesch*) Illustrating the freedom in present-day usage of fingered octaves, in striking contrast to August Wilhelmj's passages in the foregoing Cadenza, considered, in his time, as one of the most daring technical feats ever attempted on the Violin.

*) Reprinted by permission of the publishers, C. F. Peters, Leipzig, Germany

10. BRAHMS – AUER

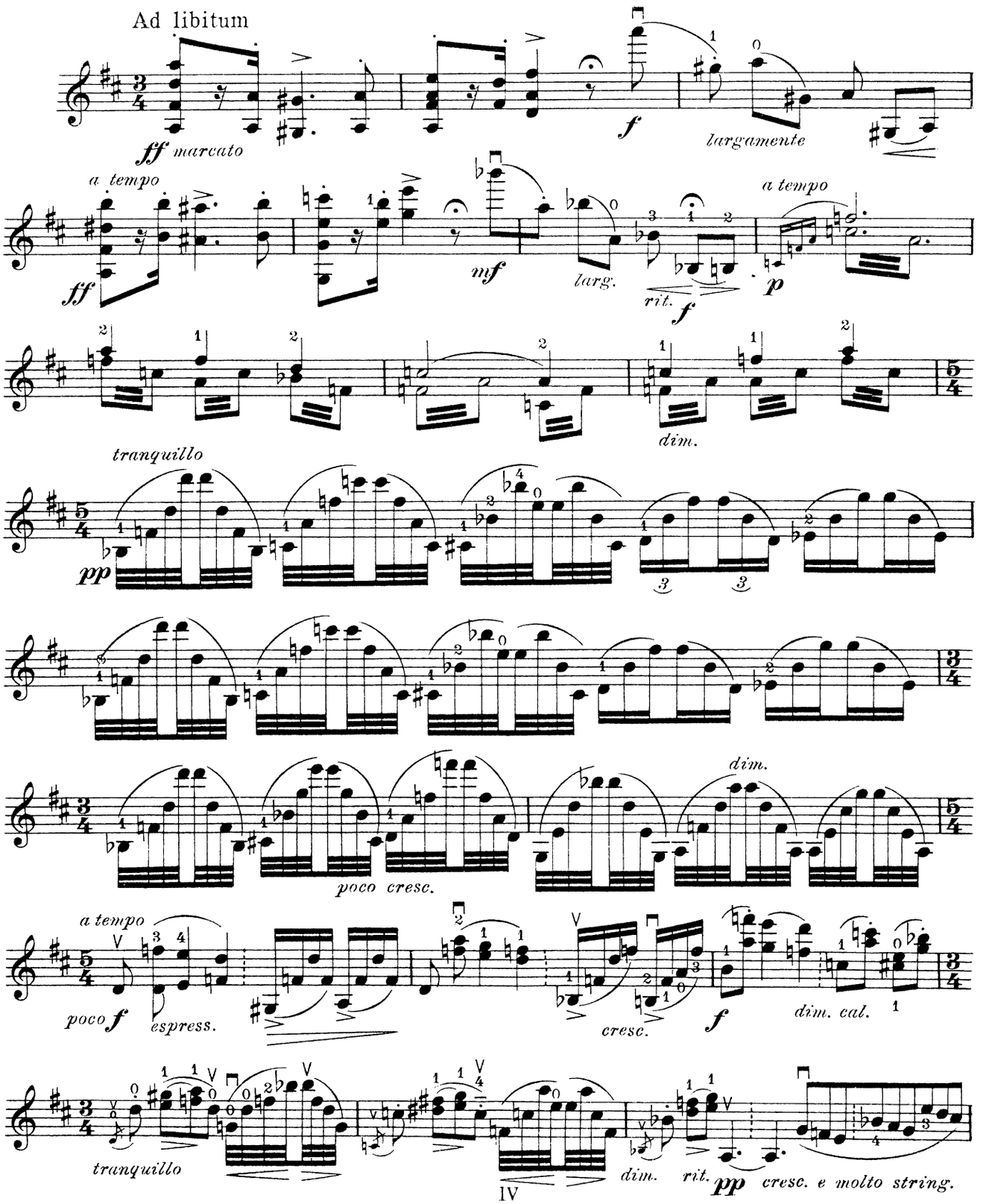
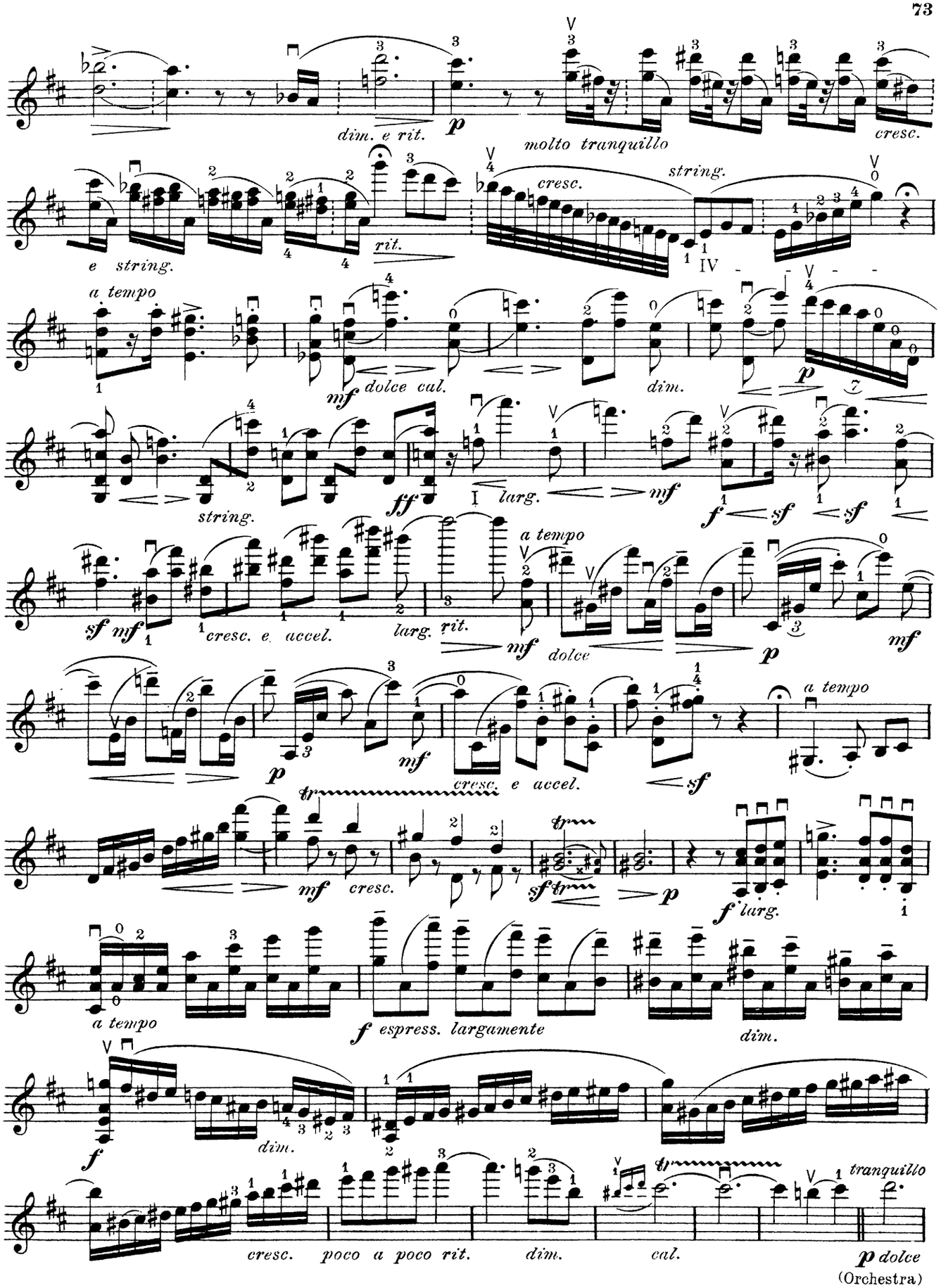
Cadenza for Johannes Brahms' Violin Concerto, Op. 77 *)

(First movement)

*) From a newly revised edition of the Brahms Concerto, (Op. 77) and provided with this Cadenza by Leopold Auer,

Carl Fischer, Inc. New York

diminuendo
ritenuto
p harmon.
Moderato assai
molto espressivo
III
p
crescendo
f
f
ff
f
largamente
ritenuto
p

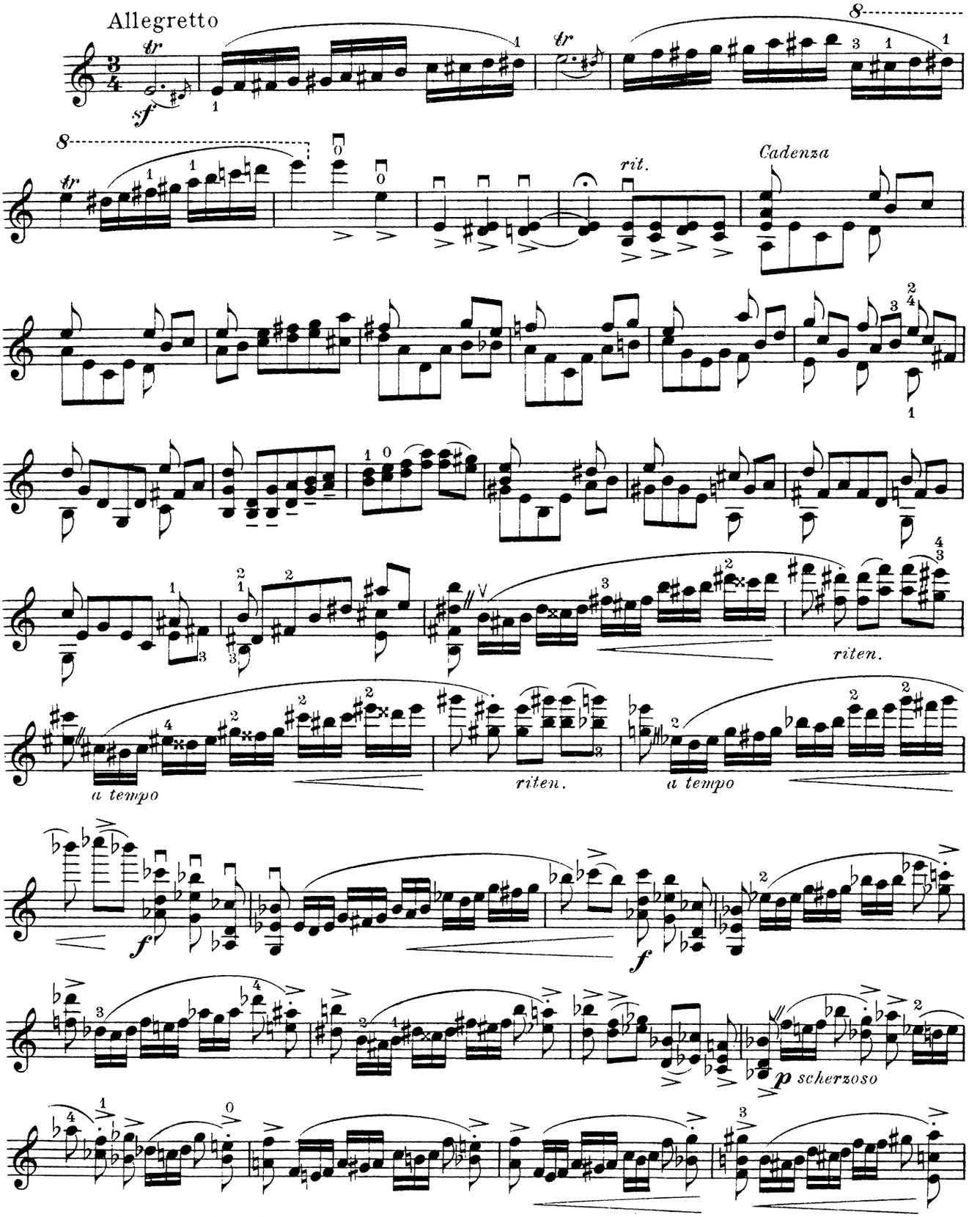
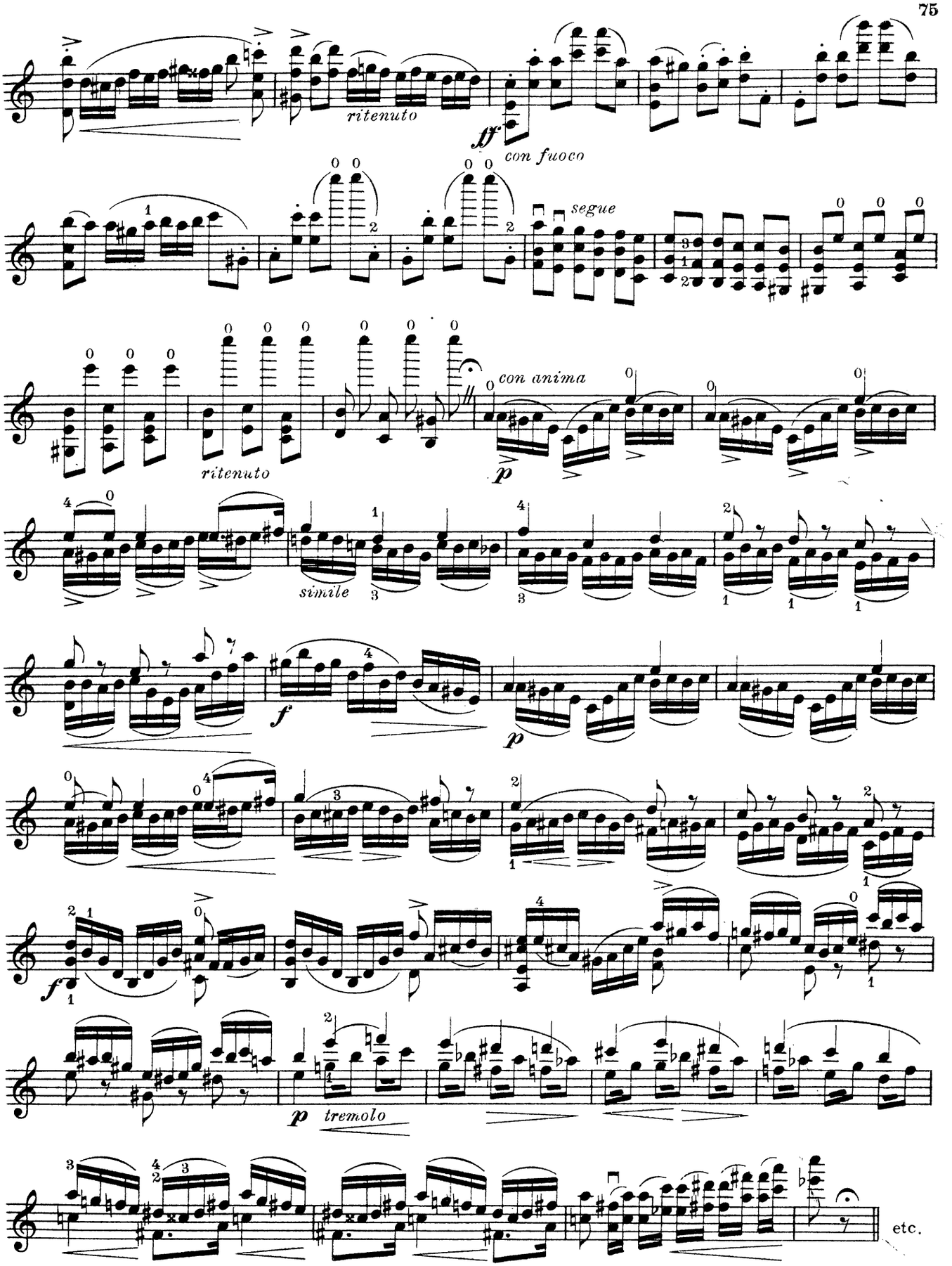
11. BRAHMS – KNEISEL

Cadenza for Johannes Brahms' Violin Concerto, Op. 77

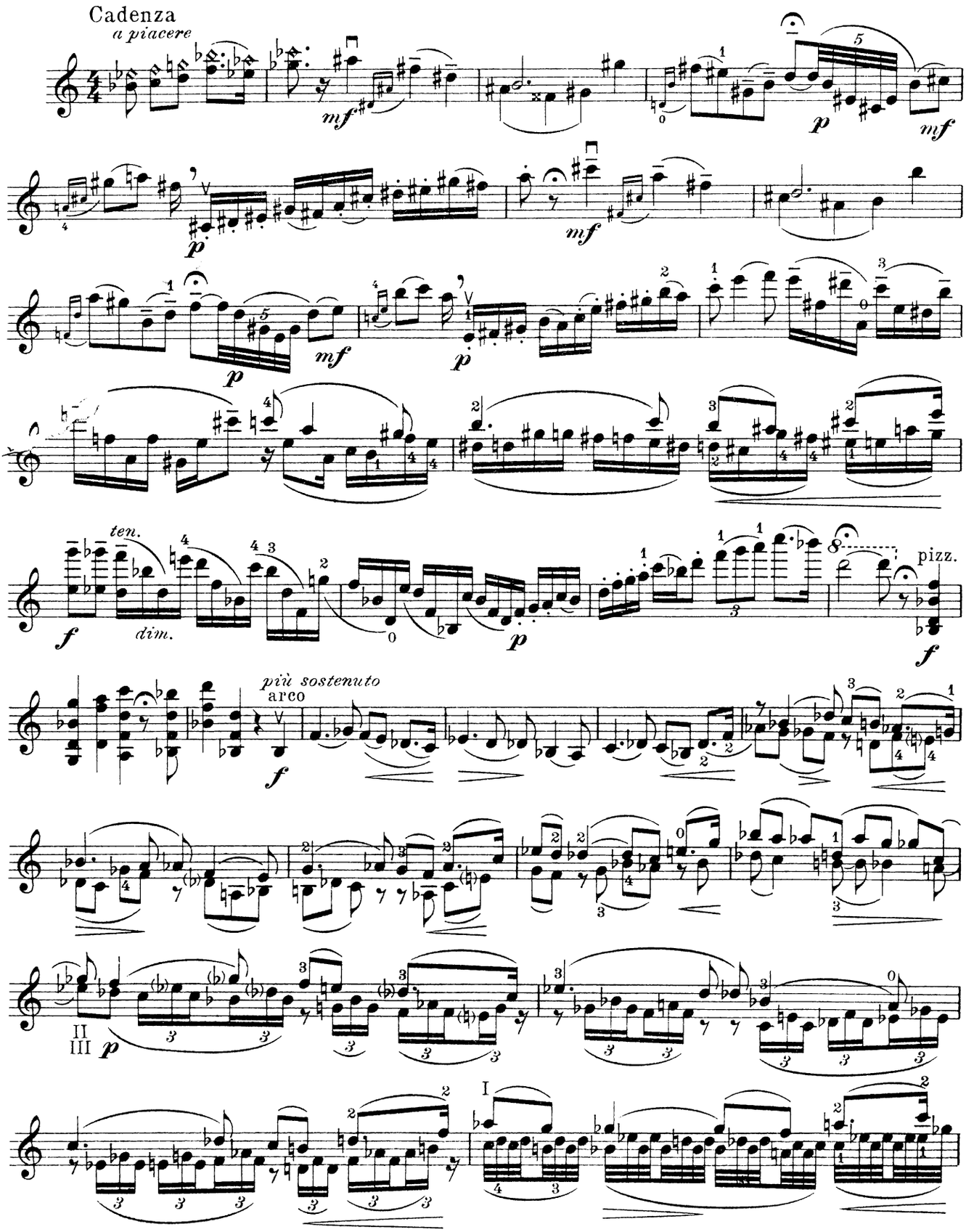
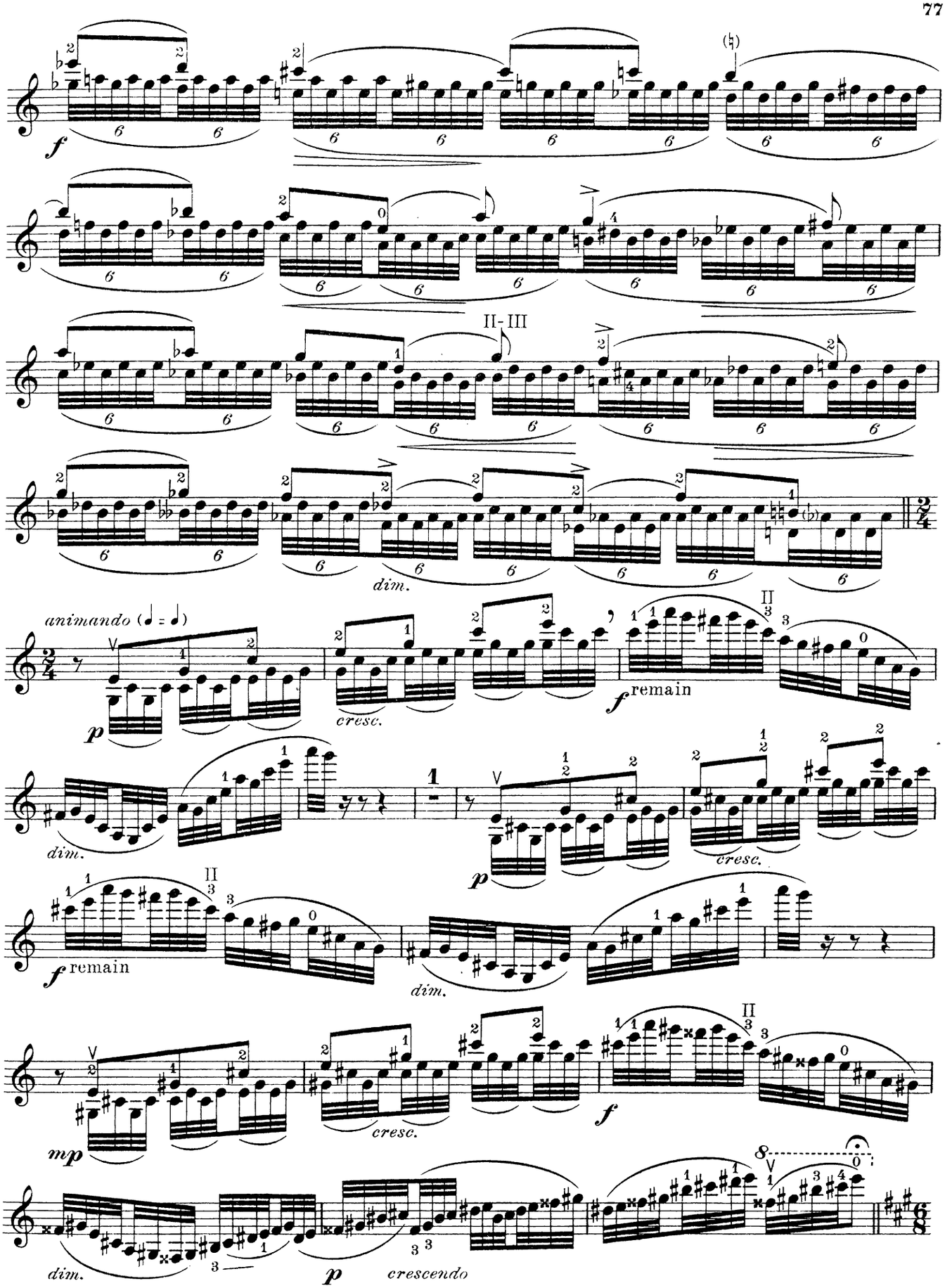
(First movement) by Franz Kneisel

dim. e rit.
molto tranquillo
cresc.
e string.
rit.
cresc.
string.
a tempo
mf dolce cal.
dim.
string.
ff
I larg.
mf
f sf sf
sf mf
cresc. e accel.
larg. rit.
a tempo
mf
dolce
p
mf
a tempo
p
mf
cresc. e accel.
sf
mf cresc.
sf p
f larg.
a tempo
f espress. largamente
dim.
f
dim.
cresc. poco a poco rit.
dim.
cal.
tranquillo
p dolce
(Orchestra)
etc.

12. CARL GOLDMARK

Part of concluding Cadenza from the Violin Concerto, Op. 28*)

(First Movement)

*) From a newly revised edition by Leopold Auer, Carl Fischer Inc., New York

ritenuto
ff
con fuoco
segue
ritenuto
con anima
p
simile
f
p
f
p
tremolo
etc.

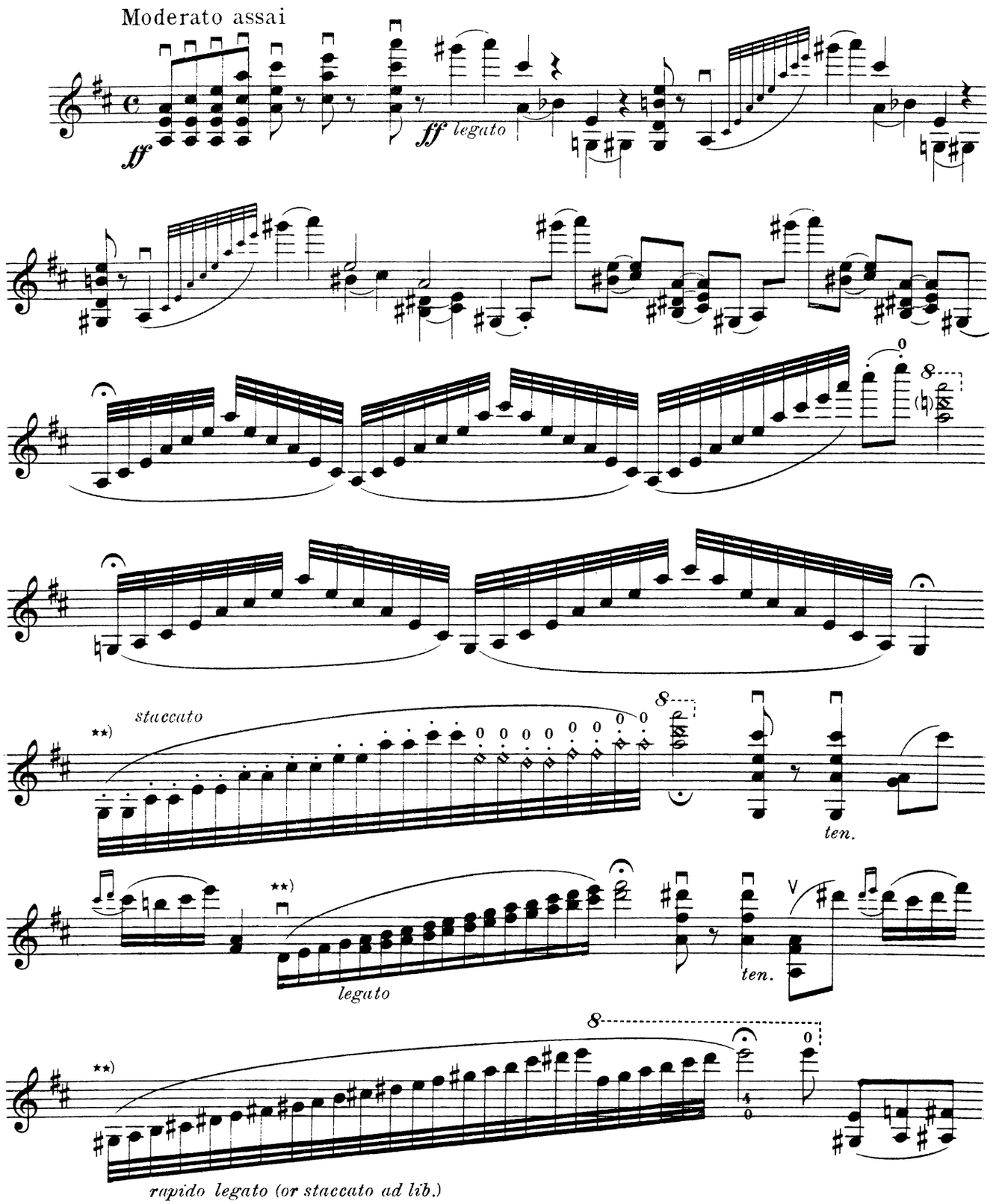
13. ALEXANDRE GLAZOUNOW

Cadenza from the Concerto, Op. 82 *)

*) From a newly revised edition by Leopold Auer. Carl Fischer Inc., New York

f
II-III
dim.
animando (♩ = ♩)
p
cresc.
f remain
dim.
1
p
cresc.
f remain
dim.
mp
cresc.
f
dim.
p
crescendo

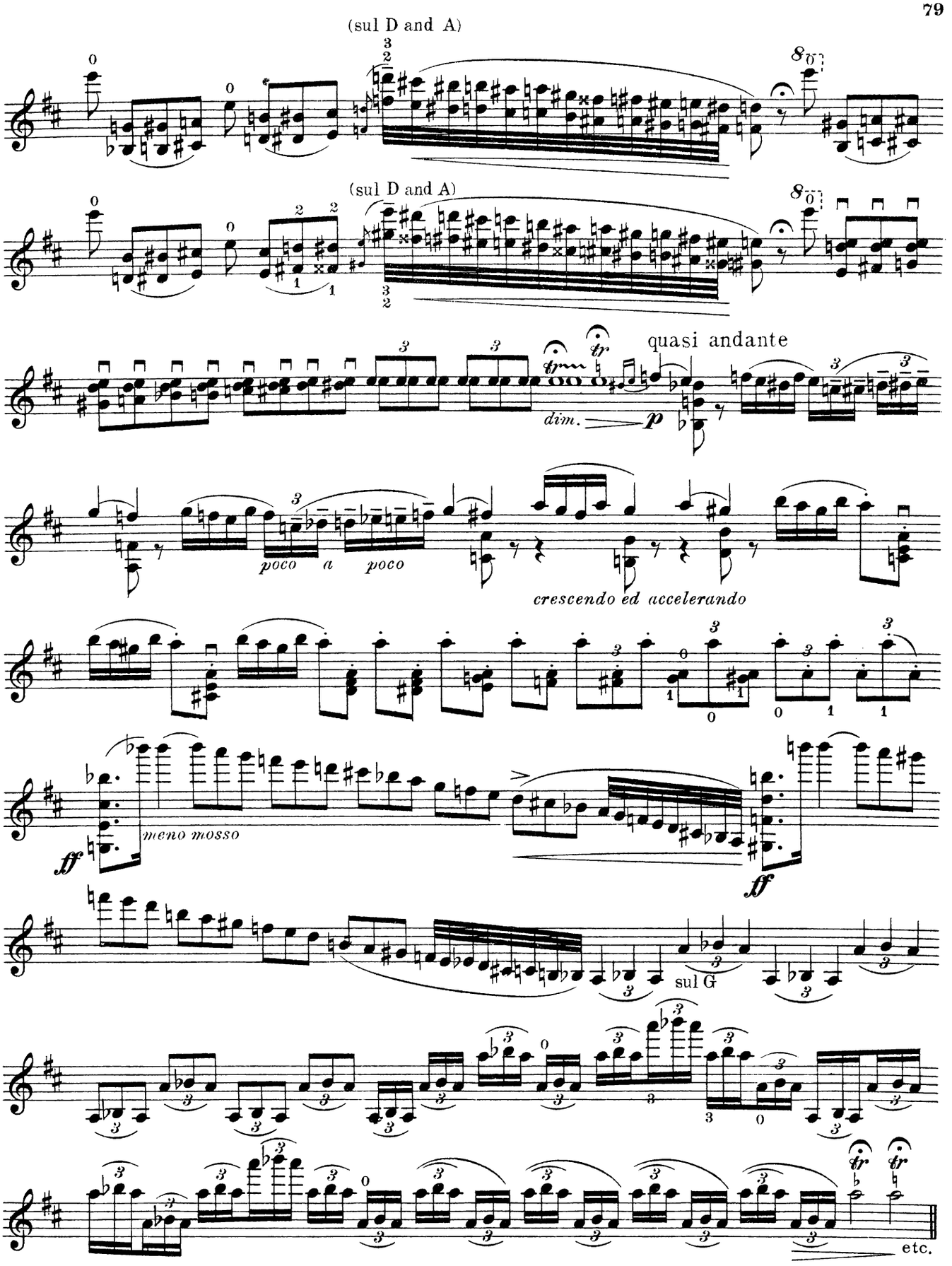
14. PETER I. TSCHAIKOWSKY

Cadenza from the Concerto, Op. 35*)

(First Movement)



*) From a newly revised edition for Violin and Piano by Leopold Auer, Carl Fischer Inc., N.Y.

**) These passages differ from those in the original edition and were provided by me to create additional contrasting effect; I use this version exclusively in my teaching. Leopold Auer.

(sul D and A)
(sul D and A)
quasi andante
dim.
p
poco a poco
crescendo ed accelerando
ff
meno mosso
ff
sul G
etc.

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of

VIOLIN STUDIES, CONCERT SOLOS AND CONCERTOS

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